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Aida in New Garb Opens San Francisco's 33rd Opera Season

By MARJORY M. FISHER

SAN Francisco's 33rd season of Opera by its own opera company opened in gala fashion on the night of Sept. 15 with a new production of "Aida" so striking as to excite the first-night audience into an enthusiastic demonstration.

Renata Tebaldi, as Aida, had grown immensely in this role, which she sang here several seasons ago. She appeared barbaric with her severe headdress and colorful bead jewelry, yet she conveyed the sense of nobility rightfully possessed by a king's daughter. Vocally, she portrayed Aida's primitive passion with artistic finesse without ever giving any evidence vocally of fatigue. Though we have sometimes heard more beautiful voices in the role (Muzio and Rethberg, for example), we have never had an Aida so credible as was Miss Tebaldi's on this occasion.

Apart from the soprano, chief honors belonged to Paul Hager for his stage direction and to the settings by Leo Kerz. The modern scenery and the new staging made an exciting spectacle. Only in the Triumphal Scene was there disappointment, for it was more serious than gala. By centering the attention on the captive Ethiopians, the scene suggested more pathos than jubilation.

Though he sang better toward the end of the opera, Roberto Turrini had a bad night as Radames. At first his voice sounded tired and forced, but he subdued his heroic tenor into lyricism for the Tomb Scene.

Leonard Warren's Amonasro was almost too civilized, and his velvety voice was outweighed by Miss Tebaldi's and Mr. Turrini's tones. Claramae Turner was visually attractive as Amneris. Like Mr. Turrini, she improved greatly as the opera advanced and did her most effective work in her final scenes.

In his San Francisco debut Giorgio Tozzi, as Ramfis, was favorably received for his fine resonant voice and stage personality, though his voice was somewhat lacking in suavity of vocal line. Desire Ligeti, as the King; Virginio Assandri, as the Messenger; and Margaret Roggero, as the Priestess, completed the cast.

The chorus, prepared by Leo Mueller, was effective, if not the best within memory. William Christensen's choreography (except for



the Dance of the Slaves) was new and more impressive in concept than in performance. Nancy Johnson and Conrad Ludlow were able soloists in the Triumphal Scene.

Fausto Cleva conducted with much attention to detail and unusual consideration for the lighter voices in the cast.

The Saturday night series opened on Sept. 17 with "Carmen", which was as unusual and exciting as "Aida". Nell Rankin, as Carmen, made her San Francisco Opera debut and gave us an altogether convincing characterization. Her rich, dark, expressive voice projected all the color, emotion, and music of the role. She was never guilty of vulgarity or excessive emotion, but spirit was never lacking in the scenes that call for violence. She made a sensational death scene by falling backwards down steps.

Richard Lewis, making his American opera debut, displayed an excellent voice in his portrayal of Don José, which was also capable of subtle shading. The "Flower Song" was exquisitely sung and exceptionally moving due to his simple sincerity and lack of emotional excess.

As Escamillo, Cornell MacNeil, also making his debut with the company, sang better than he acted. Though she received a long ovation, Rosanna Carteri, as Micaëla, was surprisingly disappointing, for her voice and manner were not ideal for the part. Lorenzo Alvary made an important character of Zuniga; and Margaret Roggero, as Mercedes, was equally outstanding.

Ruth Roehr was a competent Frasquita. Heinz Blankenburg made an excellent impression, vocally and

(Continued on page 27)



Robert Lackenbach



Singers with the San Francisco Opera this fall. Above: Renata Tebaldi, in the title role, and Leonard Warren, as Amonasro, in "Aida". Far left: Elisabeth Schwarzkopf, as the Marchallin in "Der Rosenkavalier". Immediate left: Nell Rankin, as Carmen

Two New Artists for Metropolitan

FOR the first time in many years, only two new singers will join the Metropolitan Opera. Since only five former singers will return to the company during its forthcoming 71st season, the company's roster remains largely unchanged.

The two new artists will be Tito Gobbi, Italian baritone, and Hermann Uhde, German baritone. Returning to the opera house after varying absences are Mariquita Moll, soprano; Jussi Bjoerling and Giuseppe Di Stefano, tenors; and Martial Singher and Theodor Uppman, baritones.

Bruno Walter will return in 1956 to conduct the new production of "The Magic Flute", and Thomas Schippers will make his Metropolitan debut as conductor of the new production of "Don Pasquale".

Carmen de Lavallade has been engaged as solo dancer.

Artists who do not appear on the roster for the coming season include Christel Goltz, soprano; Bernd Aldenhoff, Hans Hopf, and Giacinto Prandelli, tenors; Kurt Boehme, bass; and Alberto Erede, conductor.

The complete roster for 1955-56 follows:

Sopranos—Licia Albanese, Lucine Amara, Nadine Conner, Lisa Della Casa, Victoria de los Angeles, Jean Fenn, Vilma Georgiou, Hilde Gueden, Margaret Harshaw, Laurel Hurley, Dorothy Kirsten, Heidi Krall, Maria Leone, Brenda Lewis, Virginia MacWatters, Zinka Milanov, Mariquita Moll, Patrice Mun-

sel, Herva Nelli, Jarmila Novotna, Roberta Peters, Lily Pons, Delia Rigal, Eleanor Steber, Renata Tebaldi, Astrid Varnay, Shakeh Vartenissian, Thelma Votipka, Dolores Wilson.

Mezzo-sopranos and contraltos—Marian Anderson, Rosalind Elias, Herta Glaz, Martha Lipton, Jean Madeira, Mildred Miller, Elena Nikolaidi, Nell Rankin, Regina Resnik, Margaret Roggero, Risé Stevens, Blanche Thebom, Sandra Warfield.

Tenors—Charles Anthony, Kurt Baum, Jussi Bjoerling, Giuseppe Campora, Gabor Carelli, Eugene Conley, Albert Da Costa, Mario Del Monaco, Alessio De Paolis, Giuseppe Di Stefano, Paul Franke, Giulio Gari, Thomas Hayward, Charles Kullman, James McCracken, Jan Peerce, Brian Sullivan, Set Svanholm, Richard Tucker, Cesare Valletti, Ramon Vinay.

Baritones—Ettore Bastianini, John Brownlee, Arthur Budney, Walter Cassel, George Cehanovsky, Otto Edelmann, Tito Gobbi (new), Frank Guarrera, Clifford Harvuot, Osie Hawkins, Ralph Herbert, George London, Calvin Marsh, Robert McFerrin, Robert Merrill, Josef Metternich, Paul Schoeffler, Martial Singher, Hermann Uhde (new), Theodor Uppman, Frank Valentino, Leonard Warren.

Basses—Lorenzo Alvary, Salvatore Baccaloni, Fernando Corena, Lawrence Davidson, Dezzo Ernster,

(Continued on page 15)

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Emil Gilels, noted Russian pianist, makes his New York debut with the Philadelphia Orchestra (Page 6).

Edinburgh Festival offers a wide variety of orchestral concerts, recitals, and opera performances (Page 7).

Bela Bartok's life in the United States told in proper perspective (Page 8).

Athens Festival presents "Orpheus" and "Idomeneo" and two concerts by the New York Philharmonic-Symphony (Page 13).

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Aid for Young Opera Singers

THE most intelligent and realistic forward step to date in the professional training of young American opera singers is the recently announced plans of the American Theater Wing and the National Orchestral Association to co-operate in a program of operatic broadcasts for the purpose of giving participants an opportunity to rehearse and perform under actual working conditions of the lyric theater.

As we understand it, advanced singers in the Wing's Opera Workshop will participate in the preparation of a series of operatic broadcasts that will be part of this year's weekly series of rehearsal-broadcasts of the National Orchestral Association over New York City's radio station WNYC. Under the direction of Leon Barzin, conductor of the National Orchestral Association, and Leopold Sachse, stage director at the New York City Opera and head of the Wing's Opera Workshop, the singers will have the rare opportunity of perfecting roles in continuous rehearsal with conductor, stage director and full orchestra.

There is a vast difference, as every experienced singer knows, between singing and acting an operatic role at home with piano accompaniment and doing the same thing on the stage of a theater with an orchestra and conductor 30 feet away, other performers to co-operate with, and blinding lights and unaccustomed

costumes to be got used to. The leap from studio to stage is a major hurdle for the young singer, and opera houses rarely can afford more than one or two orchestra rehearsals in which to bring together all elements of a performance. Therefore young singers who are stagewise are at a premium and not infrequently get jobs more easily than those less experienced though perhaps better equipped vocally.

Mr. Barzin and Mr. Sachse plan to lay stress on operas usually found in the repertoire of European opera houses. Here again they make good sense from the practical viewpoint. Most young Americans, if they are to sing opera at all, must do it in Europe, at least initially. Americans are welcomed today in many of the opera houses of Europe. But their major failing—next to language—and the one that trips them up most frequently is their lack of knowledge of the prevailing repertoire.

Voice, as we have had occasion to note in these pages before, is not enough. But voice plus repertoire plus stage wisdom can add up to a real operatic career. The American Theater Wing and the National Orchestral Association are directly on the beam in focusing their training program on these urgent requirements.

Rehearsals Preserved

A UNIQUE contribution to the history of music in performance is made by Columbia Records as the result of an inspired idea to record Bruno Walter's rehearsals of Mozart's "Linz" Symphony and make the recording available to the public (See review on page 14).

Thanks to recordings, the world always will know how Bruno Walter played Mozart and every other composer in his repertoire. The interpretations of Toscanini, Furtwängler, Koussevitzky and virtually all other outstanding conductors of the last 50 years are similarly preserved in wax. But there is an important difference between observing a finished piece of interpretative art and knowing how it came to be what it is, particularly when it involves the silent and invisible ministrations of a conductor.

Everyone is acquainted with the mellowness, the very human warmth and charm of Bruno Walter's Mozart readings. What relatively few people know is the technical apparatus and the particular kind of inspiration that produce

these effects. The welding of 50 or more highly individual musical personalities and techniques into a single instrument of musical expression is a somewhat mystical process, but its tools are physical and practical.

IN the Walter rehearsal, both the mystique and the tools are clearly revealed, the first in the joyful, affectionate and unmagisterial approach of the conductor to both the music and the musicians, the second in the minute calculations of note values, bowings, the weight of accents and attacks, the use of open strings, the mental approach to the phrase beginning and ending, and a host of tiny details many of which are hardly observable individually in the finished performance but contribute crucially to the total result.

What a boon to students and young conductors, to say nothing of scholars and historians, if whole libraries of such rehearsal recordings were to come into being! What a revelation, too, for the ordinary music lover!



On The
Front Cover

LEON
BARZIN

LEON Barzin, musical director of the National Orchestral Association, celebrates his 25th anniversary with the group this season. Since Mr. Barzin has been the Association's only musical director, the present season marks the Association's 25th anniversary too. Mr. Barzin, who has just returned from Europe where he conducted the New York City Ballet in the State Department sponsored "cultural

salutes" to France and other countries, was born in Belgium, coming to this country at the age of two. At 19 he joined the National Symphony, and was later engaged by the Philharmonic Society, becoming first violinist in 1925. In 1930 he was appointed musical director of the National Orchestral Association. In his appearances as guest conductor with symphonic groups throughout this country—and in Europe—he has always found in the orchestral personnel one or more former members of the Association, which has turned out scores of well-trained, experienced orchestral players. The New York City Ballet, of which Mr. Barzin has also been musical director since the start, has an orchestra almost exclusively made up of former Association members. Other phases in Mr. Barzin's varied career have included four years as musical director of WQXR, and the direction of a musical television program over WNBT. (Photograph by Chris Alexander, New York, N. Y.)

SADLER'S WELLS BALLET

British company brings seven new productions in its repertoire, as it opens season at the Metropolitan Opera House

By ROBERT SABIN



Roger Wood



Scenes from three new productions of the Sadler's Wells Ballet. Left: "The Firebird", with Frederick Ashton as Kostchei. Above: Michael Somes in "Tiresias". Right: Mr. Somes and Svetlana Beriosova in "Rinaldo and Armida"



THE Sadler's Wells Ballet, which has acquired an American public of enviable proportions and loyalty, returned to the Metropolitan Opera House on Sept. 11 to launch a five-week season brightened by seven American premieres: three ballets by Frederick Ashton, one by John Cranko, and three of the company's new productions of familiar classics "The Firebird", "Coppélia", and "Les Sylphides".

Opening night found the luminous Margot Fonteyn as Princess Aurora in "The Sleeping Beauty", one of the most lavish and most popular of the Sadler's Wells classic revivals. Since I did not see this performance but rather the following one on Sept. 13, when Violetta Elvin replaced Miss Fonteyn—a decidedly less illustrious occasion—I shall pass directly to the novelties and recur later to "The Sleeping Beauty".

On Sept. 14, two ballets had their first American performances: Ashton's "Scènes de Ballet", with music by Stravinsky, and scenery and costumes by André Beaupré; and Cranko's "The Lady and the Fool", with music by Verdi arranged by Charles Mackerras, and scenery and costumes by Richard Beer.

"Scènes de Ballet" is one of Ashton's most striking and inventive works, particularly interesting because it reveals him working in a vein far closer to the style of Balanchine than anything else we have seen on this side of the ocean. It is conceived in terms of pure movement and it is concerned with the joys of rhythmic counterpoint, new uses of space, body dynamics and those other elements of dance that choreographers so often neglect in their eagerness to outdo the drama or emulate the opera. Using classical ballet technique, Ashton man-

ages to create a texture quite as crisp, witty, and dissonant as the Stravinsky music, originally composed for the ballet sequence in Billy Rose's "The Seven Lively Arts", in 1944. Artifice this choreography may be, but it is artifice raised to the level of art by the musicality and emotional vigor of its creator. Beaupré's setting (reminiscent of Chirico in its colonnaded oblique perspectives) and his costumes are wholly admirable. They enhance the movement and remind us of its airiness and grace.

Nadia Nerina and Brian Shaw, two of the ablest and most dynamic artists in the company, headed the cast at the premiere. Like all of the other works in the repertoire, this one had been carefully and lovingly prepared. It was impeccably danced.

John Cranko, so creative and emotionally evocative in such intimate works as his "Harlequin in April" (produced for the Sadler's Wells Theatre Ballet), has gone sadly astray in "The Lady and the Fool," which is neither a good display piece in the grand manner nor a well-knit dramatic portrayal. Its theme is the ancient one of the fashionable beauty who looks beneath the make-up of the clown to find the warmth and understanding that have hitherto eluded her. Cranko has given the plot a few novel twists by having not one clown but two (Moondog, the lover, and Bootface, his loyal little companion) and by making the beauty first discover her true nature through her new love. Each of the fashionable gentlemen who pursue her encounters only a mask, but Moondog insists on seeing her real face and soul. Unfortunately, the choreography is inadequate to the theme except in a few passages for

the principal figures, and the work is mercilessly padded. It could have said all it has to say in one third the time.

Beryl Grey, a dancer of great technical power and dramatic ability, was superb as La Capricciosa, the beauty. Her role is needlessly taxing, but she met its endless demands with aplomb. Equally impressive was Philip Chatfield as the clown-lover. With very little in the way of choreography to help him, he succeeded in creating a convincing figure. His make-up was a stroke of genius.

Next to Miss Grey's, the most notable dancing in the work was that of David Blair as Signor Midas, a wealthy host whose baroque mansion is situated in Hoboken, to judge from the beautiful view of lower New York that seems to be framed by its salon windows. Mr. Blair has improved phenomenally since his days with the junior company, and he is now one of the best male dancers in the Sadler's Wells Company, far superior both in technique and style to several leading artists in the company who enjoy the rights of seniority. But it will do him no harm to "make haste slowly" in rising to the high position to which his talents certainly entitle him. He still needs to develop greater confidence, which in turn will bring more warmth and courtly grace into his work—the only elements lacking to make him a splendid classical partner. As Midas, he danced with a phenomenal clarity of line, strength, and brilliance.

Prominent roles were also assigned to John Field and Leslie Edwards as the Prince and the Ambassador of Arroganza, to Desmond Doyle, as Capitano Adoncino, and to Pauline Clayden and Gerd Lar-

sen, as Two Husband Hunters. Ray Powell, as Bootface, should not go unpraised, for he too contrived to be both pitiful and amusing, with even less to work with than Mr. Chatfield. It was not their fault or that of the hard-working corps that the big ensembles were as tiresome as they were choreographically trite. Part of the trouble was the music. When will our choreographers realize that Verdi's music (even his ballet music) is not good for dancing? It is too rhythmically monotonous, too heavy, too insistent, too emotionally vehement to yield itself easily to the choreographer's purposes, even when it is skillfully arranged, as it was in this instance. The master himself had no great estimate of his powers as a composer for dancing, and he was right.

Richard Beer's settings consist of a street scene, painted on a drop, and a lavish salon. His opening scene and clown costumes have a touch of distinction; his other designs are adequate but unimaginative.

The evening of Sept. 14 closed with a performance of Ashton's "Daphnis and Chloe" with Michael Somes and Margot Fonteyn in the title roles. Miss Fonteyn was a miracle of youthful ardor and sensitive feeling, and Mr. Somes was a handsome, if less subtle or classically oriented, Daphnis. Although John Craxton's costumes for the corps de ballet suggest a collective farm more strongly than Arcadia, his

(Continued on page 28)



Emil Gilels acknowledges applause with Eugene Ormandy during his appearance in Carnegie Hall

Gilels Makes New York Debut With Philadelphia Orchestra

EMIL GILELS, heralded as the finest pianist in Soviet Russia today, brought New York to its feet with echoing applause for the temperamental brilliance as well as the technical skill of his performance of the Tchaikovsky B flat minor Concerto. The first Soviet musician to perform in this country since Prokofiev in 1921, Mr. Gilels appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy in the orchestra's first New York concert of the season in Carnegie Hall on Oct. 4. He had made his American debut with the orchestra the night before in Philadelphia.

Mr. Gilels is an artist in the grand tradition of Russian pianism going straight back to Nicholas Rubinstein. He is a master of the big line, the bold stroke, the broad chromatic spectrum. He can thunder out chords and sonorous arpeggios with iron strength and control of the arm muscles. But he also can produce the most minuscule pianissimos, executed as lightning fast and crystal clear as you please. And with the slow movement, and in some of the episodes of the first movement, there was plenty of evidence of his ability to draw forth the soft, melting sounds that bespeak complete command of tone depth without weight and the ability to release, rather than eject, tone from the piano.

Temperamentally, Mr. Gilels is dramatic, emotional and continually alive to nuances of mood and style. Consequently his performance of the Tchaikovsky was not just polite and formally correct; it was visceral, earthy and pungent. It also was individual in many details of tempo, emphasis and accentuation. And it was newly exciting in a way it has not been for this writer in a very long time. So reluctant was the audience to let the Russian visitor go that it was permitted the luxury of two encores.

Mr. Ormandy and his men provided a loving, infinitely considerate and firmly wedded accompaniment. The soloist could not have wished for more sympathetic co-operation. The orchestra also was heard in Beethoven's "Fidelio" Overture, played in honor of the opening of the rebuilt Vienna Opera house this fall, and Brahms's First Symphony. The latter found Mr. Ormandy in a con-

templative mood; the Andante sostenuto became almost an Adagio sostenuto and the structure of the symphony as a whole would have profited by more integration and less deliberation over details.

—RONALD EYER

James Melton To Make Broadway Debut

James Melton will make his first Broadway appearance early in January when his own show, "Words and Music", comes to New York after trial engagements in other cities, beginning Sept. 26 in Pittsburgh. The production, which has been taking shape over the past two years, will be presented by Charles Wick and Harry D. Squires.

Mr. Melton, who will act as master of ceremonies for the show, will also sing in scenes from "Tosca", "Pagliacci", and "Madama Butterfly", introduced by his narrative comment.

Other elements in the show will include a quintet of girl violinists; a ballerina; the duo-piano team of Richard Hankinson and Charles Wadsworth; and Barbara Meister, vocalist. Direction and choreography will be handled by Charles Tate.

Magill Joins NCAC As General Manager



Wallace Magill

Two Soviet Artists Scheduled To Tour United States This Fall

TWO of Russia's leading artists—Emil Gilels, pianist, and David Oistrakh, violinist—are scheduled to make their first appearances in the United States. Both are being introduced here by Columbia Artists Management, Inc.

Mr. Gilels, who is the first Soviet artist to visit this country since the late Serge Prokofiev came here in 1921, made his American debut in Philadelphia on Oct. 3 as soloist with the Philadelphia Orchestra in Tchaikovsky's First Piano Concerto.

Mr. Oistrakh's debut will be in New York in Carnegie Hall on Nov. 13. The violinist will also appear in Boston, Philadelphia, Washington, Chicago, Cleveland, New Haven, and other cities.

Mr. Gilels' New York debut is reviewed in adjoining columns. He then returned to Philadelphia to appear in the same orchestra's subscription concerts on Oct. 7 and 8. He is scheduled for two Carnegie Hall recitals on Oct. 11 and 16. Mr. Gilels is also scheduled to give recitals in Philadelphia, Washington, D. C., Chicago, Boston, and Cleveland.

Born in Odessa in 1916, Mr. Gilels studied with Jacob Tkatch at the music school there before he went to the Moscow Conservatory. When he was 15, he won the first prize open to all Soviet pianists. In 1938, appearing for the first time outside of Russia, he won the International Eugene Ysaie Competition in Brussels. He now teaches at the Moscow Conservatory; and since the war, the pianist has appeared in France, England, Scandinavia, Poland, Finland, Czechoslovakia, and Italy.

Born in Odessa in 1908, Mr. Oistrakh studied at the conservatory there with Pyotr Stoliarsky. He won the Ysaie Competition in 1937. Before the war he toured Belgium and Poland, and during the post-war years has appeared in England, France, Germany, Sweden, South America, and Japan. He conducts a master class at Moscow's Tchaikovsky Conservatory.

Frederick Schang, president of Columbia Artists Management, arranged for Mr. Gilels' appear-



David Oistrakh

ances through the USSR Embassy in Washington. In 1939 at the time of the New York World's Fair, Mr. Schang had a contract with the pianist that had been arranged by George N. Zaroubin, then Soviet Commissioner to the fair and now ambassador to the United States. The contract was canceled because of the nonaggression pact signed at that time by Nazi Germany and the Soviets. The matter of bringing Russian artists to the United States was reopened by Mr. Schang when the USSR joined UNESCO a year ago.

American Orchestras To Salute Vienna Opening

VIENNA—About 23 of America's leading orchestras will pay tribute to the reopening of the Vienna State Opera House on Nov. 5. The orchestras have scheduled a performance of Beethoven's "Fidelio" Overture in their regular programs as close to the opening date of the theater as their schedules permit. The symphony orchestras taking part are those of Atlanta, Boston, Buffalo, Cincinnati, Dallas, Denver, Houston, Indianapolis, Louisville, Minneapolis, Washington, New Orleans, Oklahoma, Philadelphia, New York, Portland, Rochester, St. Louis, San Francisco (opera and symphony), Tulsa, and Utah.

Government Commends Philadelphia Symphony Tour

John Foster Dulles, Secretary of State, in a letter to Eugene Ormandy, conductor of the Philadelphia Symphony, congratulated the organization on the cultural contribution made by the orchestra's recent tour towards friendly understanding of the United States abroad. Singled out in the letter, which asked Mr. Ormandy "to express the State Department's deep gratitude to each member of the orchestra", were the orchestra's performances in the recent "Salute to France".

Concert Managers To Assist Save Carnegie Committee

A group of concert managers will work with the Committee to Save Carnegie Hall in negotiations with the owners, who have indicated that they propose to raze the structure. The managerial group, headed by Marks Levine and including Sol Hurok; Frederick C. Schang, of Columbia Artists Management; John Ortiz, of the Baldwin Piano Company; Herman Neuman, music director of WNYC; and Cesar Saerchinger, Herbert Barrett, and David Rubin, representing independent managers, will represent the committee in a scheduled meeting with the board of the New York Philharmonic to plan a joint strategy to save the hall.

Edinburgh Concludes Ninth Festival; New York Philharmonic Heard

By CECIL SMITH

Edinburgh
THE close of the ninth Edinburgh International Festival was marked by the retirement from the post of artistic director of Ian Hunter, who has guided the festival's destinies through the six seasons since Rudolf Bing left to become general manager of the Metropolitan Opera. Mr. Hunter's successor will be his 27-year-old former assistant, Robert Ponsonby, of London. He was selected out of a field of 150 likely and unlikely applicants. Mr. Hunter will now devote his entire energy to the managerial activities of Harold Holt, Ltd., including the promotion of his series of International Celebrity Concerts in the Festival Hall in London and his efforts—with Sir Thomas Beecham and others—to make something of the Bath Festival in May.

The ninth Edinburgh Festival will be remembered as one of considerable merit, without the unique identifying features of some of the previous ones. The pattern was the one that has become almost too firmly fixed by now: concerts, with rather helter-skelter programs, by a succession of visiting symphony and chamber orchestras; three operatic productions mounted by the Glyndebourne people; a wide variety of high-grade chamber concerts, topped in this instance by the appearances of the newly constituted piano trio of Solomon, Zino Francescatti, and Pierre Fournier; piano, harpsichord, and vocal recitals; bills by visiting dance organizations (this time the Royal Danish Ballet and the Azuma Kabuki Dancers and Musicians from Japan); and the usual array of non-musical attractions—such plays as Thornton Wilder's new "A Day in the Sun", Shakespeare's "Julius Caesar" by the Old Vic, and Edwige Feuillère in "La Dame aux Camélias"; an extensive film festival, with special emphasis upon documentary films of all nationalities; and a noteworthy, truly definitive exhibition of Gauguin's paintings.

Other Events

Along the fringe of the festival were university, amateur, and semi-professional productions of Scottish and English plays and late-night revues, and informal "sangschaws" of Scottish music and recitations of poetry. And on the crest of the hill facing beautiful Princes Street, the unsurpassed military tattoo was again presented in the floodlighted castle courtyard by Scottish soldiers, both kilted and non-kilted.

The New York Philharmonic-Symphony, which had previously visited the Edinburgh Festival in 1951, was an easy victor in this year's orchestral sweepstakes. A day after the three chartered planes had landed at Prestwick, near Glasgow, Dimitri Mitropoulos led the

A scene from the Glyndebourne production of "Falstaff". Fernando Corena (left) in the title role is seen with Walter Monachino, as Ford.



orchestra in an initial Usher Hall concert that was truly inspired. Conservative British critics did not care for the curtain raiser, Morton Gould's "Show Piece for Orchestra", in which they were less aware of the adroit scoring than of the absence of any musical ideas worth noticing. (As the Philharmonic's week progressed, there were increasing complaints decidedly justified—I thought—over the orchestra's niggardly representation of American music, which was limited, over and beyond the Gould, to Guido Cantelli's performances of Barber's already familiar "Adagio for Strings" and Copland's "El Salón Mexico", which was largely ineffective because Mr. Cantelli conducted it so academically.) With Dame Myra Hess's arrival on the stage for Beethoven's C minor Piano Concerto, the British audience felt at home, and Mr. Mitropoulos gave her a most sympathetic accompaniment. The triumph of the evening, however, was Vaughan Williams' Fourth Symphony, which Mr. Mitropoulos and the orchestra interpreted with such searing energy that many British listeners found this the best performance of the work they had ever heard.

The Philharmonic concerts were not an unqualified success from start to finish, it must be confessed. Many listeners hereabouts are becoming bored with Mr. Cantelli's small and repetitious repertoire (it should be a long, long time before he ventures to do either Beethoven's Seventh Symphony or the Moussorgsky-Ravel "Pictures at an Exhibition" in the British Isles again) and with his disheartening failure to add anything but surface showmanship to the gifts he already displayed when he was much younger. George Szell's concerts, on the other hand, were beyond cavil, though his choice of music was desolatingly conventional.

The first of the visiting orchestras was the Berlin Philharmonic. It operated under a bit of a handicap, for all its concerts were given

under guest conductors. The sturdy, basic virtues of the orchestra were apparent—its musical honesty and sobriety of approach, and its woodwinds that constitute true sections rather than individual stars supported by secondary players (as is the case in some American orchestras). But it would take more than three or four preliminary rehearsals to persuade these men, who are so sure they know how they want to play that they seldom even look at the conductor, to adapt themselves to the volatile, colorful style of Eugene Ormandy—though Mr. Ormandy did, in truth, accomplish more with them in the way of flexibility than I should have thought possible. Under Paul Hindemith (who divided the program between Bach's Fourth Suite and Brahms's "St. Antoni Variations" on the one hand and his own "Concert Music for Strings and Brass" and Cello Concerto—immaculately played by Enrico Mainardi—on the other) they had the stolid sound only a composer-conductor can inspire in an orchestra. Under Josef Keilberth they were more at home, though he was a bit on the routine Kapellmeisterish side part of the time; memorable moments, however, were Dietrich Fischer-Dieskau's profound performances, with Mr. Keilberth conducting, of Mahler's "Songs of a Wayfarer" and Frank Martin's beautiful Six Monologues from "Everyman".

There were three concerts by Sir Malcolm Sargent and the BBC Symphony, which played with animation but without care for balance or texture. Szyman Goldman's new Netherlands Chamber Orchestra, formed last spring to play at the Holland Festival and make records for Philips, made a disappointing entry into the international arena, playing two all-Bach programs without enough finish to enable them to stand comparison with such an ensemble as the Stuttgart Chamber Orchestra, and playing the six Brandenburg Concertos in

a high-tension style that contributed little to the proper understanding of baroque expression. Mr. Goldberg turned his back on the orchestra to serve as soloist in the E major Concerto in one concert, and Rosalyn Tureck was piano soloist in the D minor Concerto in the other.

Glyndebourne gave Edinburgh the least satisfying season in its history. Carl Ebert's polished production of Rossini's "Il Barbiere di Siviglia" was brought north for the occasion, with Gianna d'Angelo (a 23-year-old American soprano of Slavic ancestry, despite her adopted Italian name) again showing how accomplished a coloratura she can become if she keeps on studying with Toti dal Monte for two or three years more. But the champagne had turned to near-beer. Vittorio Gui had been instructed by his physician to give up his Edinburgh commitments, and the substitute conductor, Alberto Erede, plodded through the score with little brightness or gaiety.

The novelty of the operatic branch of the festival was Verdi's "Falstaff", which Glyndebourne had never undertaken before. Although it was not funny, it was visually most agreeable with Osbert Lancaster's costumes and settings (done in the Elizabethan period of the play rather than the conventional earlier period of Henry IV) and Carl Ebert's surprisingly traditional, Italian-inspired stage direction. Fernando Corena, whom it would have been agreeable to hear as Bartolo in "Il Barbiere" (though the Scottish Ian Wallace was excellent in the part) undertook the role of the Fat Knight for the first time in his career. His is not a Falstaff voice, for it cuts rather too clean and hard a swath, and his attempts at a loose, spreading tone did not cause anyone to confuse him with Mariano Stabile. But his characterization, while still somewhat in the stage of dry intellectual planning at the premiere, was consistent, rich and appropriate in detail, and in every way both musical and intelligent. Although he is not a good Falstaff yet, I should think that he is likely to become one as he sings the role more.

Second-Class Colleagues

His colleagues were second-class compared to the "Falstaff" principals some of us greybeards can readily remember. But 25-year-old Anna Maria Rovere, the Mistress Ford, possesses a spinto voice that could be most affecting if she could persuade it to wobble less; and Eugenia Ratti, a young woman with the most tedious affectations of coy charm, sang Nanetta delightfully between the dynamics of *p* and *f*, but let her voice evaporate in the pianissimos of the final woodland scene, and became as shrill as a factory whistle when she put on pressure. Oralia Dominguez, the Mexican contralto, was a small-scale Mistress Quickly; I do not quite understand why a singer with so good a voice should consistently make so little impact. Juan Oncina was an attractive and musical Fenton, but he sang all his top notes in the same monotonous falsetto. The conductor, Carlo Maria Giulini, whom I have heard in Rossini performances that were gay and expert, must have been worried, for he accomplished little

(Continued on page 31)



Propaganda vs. Facts: Communists Falsify Bartok's Life in America

ON May 13, 1955, the Communist peace prize was posthumously awarded to Hungarian composer Bela Bartok for his significant contribution to the "cause of friendship among peoples". Such a gesture on the part of the Soviet-dominated World Peace Council not only implied that Bartok's ideals and musical achievements were compatible with Communist policy, but also strengthened the impression, deliberately created over the past few years, that, prior to his death in 1945, Bartok was preparing to end his self-imposed exile in the United States, return to Hungary and ally himself with the "people's rule".

The portrait of Bartok as a Communist sympathizer has been carefully built up by Hungarian Communists ever since his death. By 1950, when the Rakosi regime had consolidated its rule, Bartok was being called a leading representative of the new, Bolshevik culture, and a man whose "democratic" and "anti-capitalist" outlook constituted a model for his fellow countrymen. It was also being said that his hatred of Fascism extended not only to Nazi Germany but also to imperialist America, where he had sought refuge during the war, and that the alleged hardships of his life in exile—poverty and lack of appreciation—had caused his untimely death.

Ferenc Szabo, Secretary General of the Hungarian Musicians' Union, gave a typical Communist account of Bartok's musical and political significance at a commemoration of the fifth anniversary of his death in 1950:

"Folk music is one of the main-springs of his art, the ever-defiant force which prevented capitalism's disintegrating, formalistic and anti-artistic aspects from crushing Bartok's immense talent. We shall be really true to Bartok's heritage if, in all things, we identify ourselves with our people and join progressive mankind throughout the world in hating the imperialists and fighting for peace and progress with all our strength in the peace struggle led by the Soviet Union. . . . We will truly continue Bartok's heritage if . . . we build up our new, socialist culture." (*Magyar Nemzet* (Budapest), Sept. 26, 1950)

By identifying Bartok's use of folk themes with their own theories on folk culture, the Communists have performed an intellectual sleight-of-hand which by now has become an integral part of their propaganda technique. Such specious claims are aimed at proving that Bartok was opposed to Western art as decadent and divorced from the people, and that he espoused the cause of Soviet art, whose allegedly popular roots further peace, understanding and human progress.

At the 1950 Bartok memorial session of the Musicians' Federation, composer Andras Mihaly (*Magyar Nemzet*, Dec. 2, 1950)



Ernest Nash
Bela Bartok and his wife. Upper left: Marker on Bartok's grave*

took up the cudgels for Soviet art, implying that Bartok's music, like Soviet music, expressed the people's struggle to build a new, "Socialist" society. "Following Bartok's example, our composers must create work based on folk music. Let them make courageous use of Bartok's musical achievements in their work."

In portraying him as a victim of American business and asserting their own "pure" interest in art, the Communists have indirectly asserted their right to be the inheritors and caretakers of his work. On Sept. 26, 1952, *Magyar Nemzet* (Budapest) proclaimed in even more outspoken terms the Communists' moral right to become the executors of Bartok's "musical legacy". Lashing out at United States cultural policy, the newspaper described Bartok's "pauper's grave":

"Seven years ago today, Bela Bartok died. North of New York, near the town of Hartsdale, lies Ferncliff Cemetery . . . where . . . they buried one of the greatest geniuses in the history of modern music. ASCAP the American Composers' Federation, which generously assumed the expenses of burial, chose this cemetery. The moundless grave is marked by a small 'memorial' in the form of an eight by twelve centimeter stone slab. Upon it is no name, not even a single line of writing, just the number 470. ASCAP, which made hundreds of thousands of dollars on Bela Bartok, the concert

* Photograph of the marker is from a collection of snapshots taken by Erno Balogh during the ceremony at which the marker was placed on the grave.

artist . . . and on his works before and after his death, didn't have the money for a twenty or thirty dollar grave marker. . . .

"This is the shocking picture we pieced together from reliable letters. Bartok's health was undermined by a malignant disease. With a temperature of 102 degrees this giant in the history of modern music stood amid America's stony wastes in the cold, fall rain. He hadn't even enough money to bring a doctor by taxi to his sick wife. He would have given piano lessons had there been anyone to take them. And just as he was preparing to return to his native land—how heartrendingly the string passages of the orchestral 'concerto' wail—how they yearn for the distant, beloved homeland—Bartok died. Only a few, good friends accompanied his coffin. . . ."

The Communist version of Bartok as one of their own is a calculated and conscious distortion of his character and musical interests. . . . It is significant, for instance, that the 1950 "Soviet Encyclopedia" praises Bartok chiefly as a folk-song collector, but refrains from giving him wholehearted approval: "Bartok's research . . . activities were limited, however, by a predominantly formalistic-stylistic analysis. . . . Bartok often permitted impressionism and constructivism to creep into his works." Similarly, the 1953 "Soviet Encyclopedic Dictionary" accuses him of "displaying the influence of modernism in some of his works", and, in general, his reputation in the USSR has risen or fallen according to the cultural policy prevailing at the moment. Thus in 1936, when Shostakovich came under attack and all contemporary composers were removed from Soviet concert programs, Bartok was also proscribed.

The political content demanded of "Socialist" music is equally alien to Bartok's genius. As elucidated by *Uj Zenei Szemle* (Budapest), February 1955, the type of musical compositions pronounced acceptable by the recent Communist Leipzig Congress of German composers and musicologists are: "[music] which treats of a program, theme or illustration opposed to the decaying imperialist social order and ideology . . . and determinedly battles for the construction of the new social order and a new and finer life. . . . The sort of work which . . . molds into musical form the thoughts and feelings and actions of the positive heroes of the time. . . ."

In his capacity as a man or an artist, Bartok would have been incapable of uttering such nonsense, much less attempting to adhere to it. While he conceived of his work as furthering human understanding in the broadest sense, he never equated music with politics or bound himself by schematic slo-

gans. Thus, in answer to the charge that his work seemed more Romanian than Hungarian in character, he wrote to Octavian Beu, the Bucharest musicologist, on Jan. 10, 1931: "My foremost ideal—ever since I found myself a composer—is the brotherhood of peoples, despite all wars and strife. This ideal I sought to serve in my music in so far as it lay in my power. That is why I [as a Hungarian] do not withdraw from any sort of influence, whether it derive from Slovak, Romanian, Arab, or any other source. All that matters is that these sources be fresh and vibrant."

Bartok's interest in folk music was founded partly on his desire to revitalize modern music, with ancient, primal themes. . . . His interest was not in popular tunes, but in authentic folk music, which he regarded not as an end in itself but as the basis on which to construct his musical compositions. In a monograph entitled "The Influence of Peasant Music on Modern Music", published in Budapest in 1948, Bartok maintained that the creative composer who uses elements of folk music does not merely incorporate them into his work, but makes them the foundation for "perfect re-creation", in the same way that Bach used the old German chorales and Mozart contemporary dance music. Bartok pointed out that "Folk music will become a source of inspiration for a country's music only if the transplantation of the motifs is the work of a great creative talent. In the hands of incompetent composers, neither folk music nor any other musical material will ever attain significance."

Not Unappreciated

Just as the Communists have tried to create the impression that Bartok approved their theory about folk music "expressing the people's social consciousness", so they have deliberately created a false picture of Bartok's years in America in the attempt to prove that he would have sympathized with the present Hungarian regime. The last years of Bartok's life were certainly difficult—he was ill and a stranger in a foreign land—but he was neither unappreciated nor left to starve, as the Communists assert, and he received both financial assistance and professional encouragement until he died.

During his stay in America, Bartok wrote what are considered by many to be his major works—the Concerto for Orchestra, commissioned by Koussevitzky for \$3,000 in 1943, the Solo Violin Sonata, commissioned by Yehudi Menuhin for \$1,000, the Third Piano Concerto, and the Viola Concerto, commissioned by William Primrose for \$1,000 and completed by Tibor Serly in 1945. Before he died, Bartok applied for American citizen-

(Continued on page 30)

A condensation of an article prepared by the editors of News from Behind the Iron Curtain, published by the Free Europe Committee



Utopia Limited

I happened to see a booklet the other day titled "Music in Poland" by Zofia Lissa, professor of musicology at the Warsaw University. I was interested because so little news seems to reach me about musical activities from behind the Polish "Iron Curtain". I had been pretty well informed about the International Chopin Competition in 1949, and occasionally I hear the music of a few contemporary Polish composers; but, in general, I was quite in the dark about the last ten years of music in the "People's Poland".

If an American concert manager ever had a nightmare, it would probably be about some of the problems this booklet discusses—popularization of concerts and operas, problems connected with the amateur movement, and festivals. But after reading the paper, I'm afraid that the "People's Poland" does not have the answer to anybody's nightmarish problems. Along with some information about the central financing of concerts and orchestras and the decentralization of music schools, I did, though, read some interesting propaganda. Perhaps a few quotes will suffice.

"A great stride forward, if compared with the pre-war period, was taken in this connection [concerning the popularization of concerts and operas] already in 1947 when six large symphony orchestras and four small orchestras were giving performances. The subsequent years brought a fundamental turning point in the sphere of music: all large symphony and other orchestras were taken under the wing of the government and were allocated state subventions. . . . It should be borne in mind that part of the symphony orchestras are mobile, that is to say, they do not only perform in the place of their permanent location but tour the neighbouring towns, mainly workers' settlements. . . ."

"Pre-war unemployment among musicians became a thing of the past, throwing into relief the favorable changes taking place in our country. It is obvious that this great demand for qualified personnel was bound to stimulate music education and bring about an acceleration in its development and organization."

"The character of music schools has undergone a considerable change, since they have definitely become vocational schools, the main task of which is not so much to train

lovers of music, but, above all, musicians and future employees of various musical institutions."

The booklet offers a few hints as to how young Polish musicians are trained before they venture into "international competitions" outside the "Iron Curtain".

"From 1948 on there existed special, temporary forms of music education for pianists, violinists or vocalists to prepare them for participation in the more important international competitions. Groups of the best pianists, violinists, and vocalists selected from all the conservatoires work collectively with a group of the best professors in their respective fields and pass through a number of elimination contests. They receive special maintenance grants during the period of preparation for the international competitions."

According to the booklet, Poland these days seems to be quite the utopia for composers.

"The new listener demanded from Polish composers such music which would clearly emanate from the national traditions of Polish music, such music which would express the composer's attitude toward the new life, and which would not be, as was the case before the war, an expression of escapism into an unfathomable world, an expression of extremes of individual emotion and experiment in sound. . . ."

"It should be emphasized that People's Poland has provided composers with excellent conditions for work. The 'Assignment Committee' functions continuously, financing all types of commissioned works, based on a definite rate set by the composers themselves for various types of work. . . . In the past year prizes were received by the following: B. Woytowicz for his 'Warsaw Symphony' and 'Cantata in Praise of Work'; Tadeusz Szeligowski for the opera 'Revolt of the Students' . . ."

"In addition to the great revitalization of musical creativeness, unprecedented in Polish musical life, there is evidence of a humanizing process, the linking of music with the living man, with real life. . . ."

But Andrzej Panufnik, a refugee Polish composer, had something entirely different to say about the state of Polish musical affairs in a

COMPOSERS CORNERED



Drawing and verse by Jock Stockwell

Requiescat in pace
Is not for poor Tchaikovsky.
What a bitter Grand Finale—
Comstock Lode for Tin Pan Alley.

Musigram

Here is a new musical game to test your wits—and your memory. The question to be answered is:

What famous singer directed an American opera company the season it lost over \$1,000,000?

The correct answers to the following six definitions will provide the answer. Write the first letter of the answer to the numbered definition in the space provided in front of the numeral. When you have found all six letters, you will have spelled the name of the singer.

- 1. Full name by which Gilda knows the Duke in "Rigoletto".
- 2. Composer of the "Warsaw" Concerto.
- 3. Contemporary English symphonist, born in 1901.
- 4. Nickname of Haydn's Symphony No. 103, in E flat major.
- 5. The Muse of Music in Greek mythology.
- 6. A system of notation by which the Gregorian Chants were first written down.

Correct answers will be given in this space in the November 1 issue. Answers to the September Musigram; Salieri ("Sphinx" from Schumann's "Carnaval"; Alberti; Lanner; Ireland; "Enoch Arden"; Respighi; Isaak).

recent Polish language broadcast from Washington, D. C., over the U. S. Information Agency's Voice of America.

In his message he said that the Communists brag loudly about the freedom that artists are supposed to enjoy under their regime, but actually "every Polish citizen has to struggle bitterly for existence and Polish artists are no exception". The Communists give composers one or two years to write a symphony or a concerto, but the pay is equivalent to two months' living expenses at subsistence level.

According to Mr. Panufnik, the situation has resulted in an almost complete dearth of young musicians to replace the older generation, and there is a constant lack of musical instruments and instrument parts in Poland.

Poland's Communist rulers assume, according to Mr. Panufnik, that the people of his homeland are "incapable of developing higher musical tastes", and are, therefore, exposed to vulgar official hit songs

—mostly marches or sentimental tunes about tractors.

"Palace" Concert

The North Carolina Little Symphony is an orchestra that literally sings for its supper—to the North Carolina Legislature. Every other year, for ten years, the orchestra has made the rafters ring in the State Capitol Building in Raleigh with a "patrons" concert for the legislators who have provided state money for the support of the orchestra since its founding in 1940.

The appropriation permits the orchestra to give free concerts for school children throughout the state. Conducted by Benjamin Swalin, the orchestra traveled 10,000 miles during its 1955 tour, playing 112 performances in 46 different communities.

"The Symphony truly belongs to our state and its value to the cultural and educational resources of our state is immense," says Governor Luther H. Hodges.

Bravo, Governor and Assemblymen! You have well earned your "palace" concerts. There are 47 other state capitols that could do with your baroque imagination.

Any doubt in my mind that the 78-rpm record is not dead as the dodo was dispelled by a conversation a friend of mind had recently with the young lady who answers the telephone at Greenwich Music School down on Barrow St.

My friend asked whether the school would like a present of about a dozen barely used albums of fine recordings—78-rpm.

"Can you deliver them to us?" inquired the young lady half-heartedly.

My friend said she hadn't thought of that as part of the gift-acceptance arrangement.

"In that case," said the young lady, "we wouldn't be interested," and hung up.

The moral of this story, Greenwich Music School, is that there were several available 33 $\frac{1}{3}$ -rpm albums, in addition to the 78s, that my friend had no chance to mention.

RECITALS in New York

Alice Esty, Soprano Carnegie Recital Hall, Sept. 15

A refreshing off-beat opening of the recital season was provided by Alice Esty, who performed a labor of love on behalf of contemporary French and American song composers. Lured by a program that few singers would dare to present publicly, even in New York, the musical intelligentsia of the town was out in force and loudly applauded Miss Esty as much for her courageousness as for her frequently knowing and sensitive performances.

The program was the thing. It contained six songs by Francis Poulenc; seven by Georges Auric; six by Paul Bowles; two by Aaron Copland; one by Ned Rorem and three by Claire Mann. Heard for the first time in New York were Poulenc's "Parisiana" and "Rosemonde"; Auric's "Trois Poèmes de Léon-Paul Fargue" and Miss Mann's "Three Poems of e e cummings". There were no great musical revelations in these or any of the other items in the program, but Bowles, Auric and particularly Poulenc are expert and witty composers of art songs, and it was a treat to spend an hour or so listening to one after another of their compositions, which so rarely figure prominently in vocal recitals.

Miss Esty's chief assets as a singer were her excellent diction, both French and English, and her unassuming but serious and intelligent approach to the idioms of today's composers. These qualities gave an authority and genuineness to what she did that mitigate a certain monotony of vocal color and a technique in which breath support often proved inadequate. This writer, for one, will always be happy to listen to Miss Esty whenever she chooses to sing. Modern songs, like most songs of the 19th century, lean heavily upon their piano accompaniment, and in this department David Stimer was a tower of strength.

Jussi Bjoerling, Tenor Carnegie Hall, Sept. 24

Absent from the United States for over a year, Jussi Bjoerling returned to find a loyal and tumultuously enthusiastic audience awaiting him at this recital. He seemed completely recovered from the indisposition that had troubled him before he left, and in high spirits. The program was liberally sprinkled with operatic arias and more of them were offered as encores. It was in these that Mr. Bjoerling sang best. He spun out the endless phrases of "Il mio tesoro" with delectable smoothness; he sang "La fleur que tu m'avais jetée" with passionate intensity; and his performance of Turiddu's "Addio" was as effective dramatically as it was vocally. If the voice did not always ring out with its customary freedom in climaxes, it was expertly managed and many tones had a soaring quality that set the audience into wild cheers, sometimes before Mr. Bjoerling had finished singing. In the "Rêve" from "Manon" he shaped the phrases with a delicacy that matched the gossamer tone quality. Mr. Bjoerling is even more exciting when he sings pianissimo than when he sings fortissimo.

The concert opened with lieder by Beethoven, Schubert, and Richard Strauss, which were less persuasively interpreted. The freedoms of tempo and phrasing that were perfectly acceptable in the arias were less happily applied in such songs as "Traum durch die Dämmerung" or "Die böse Farbe"; nor did Mr. Bjoerling get to the heart of the matter in these works as he did in the arias. The songs by Grieg and Sibelius later on the program were more searchingly performed. The audience obviously could not hear enough and Mr. Bjoerling smilingly



Jussi Bjoerling

complied with many encores. Frederick Schauwecker was the accompanist.

—R. S.

Obernkirchen Children's Choir Town Hall, Sept. 24

A packed and enthusiastic house greeted the triumphant return of the Obernkirchen Children's Choir, and unrestrained applause welcomed the group as they paraded out onto the stage. It is easy to understand their enormous appeal, for aside from their charming appearance, they sang with unusual freshness and spontaneity. And what is more, they seemed to love singing as much as their audience loved listening to them.

Edith Moeller, the director, has carefully trained the group, but she has avoided letting them sound professionally slick. One is grateful to her for the naturalness of the children, and the absence of any cute, sentimental tricks.

The group made an attractive picture on the stage—the girls in their bright red skirts and black bodices and the boys in their knee pants and knee socks. One boy, who appeared to be about five years of age, almost stole the show by his intent following of Miss Moeller's directions.

The program was typical, consisting mainly of German works and folk songs and a musical fantasy titled "The Bremen Town-Musicians" by Friedrich Wilhelm Moeller. In the latter, which featured four children costumed as a donkey, dog, cat, and cockerel, the chorus sang in excellent English the story of the four animals who outwit a band of robbers. James Benner, the accompanist, provided expert musical support for the group.

No program by the choir would be complete without their singing their own song, "The Happy Wanderer", and the audience was not disappointed. They sang it twice—once, as their first encore, and later, as they departed from the stage.

The program was repeated on the afternoon of Sept. 25 in Town Hall.

—F. M., Jr.

Randolph Singers Carnegie Recital Hall, Sept. 27

Just as important as their revival of vocal masterpieces of centuries ago is the encouragement which David Randolph and his singers have given to contemporary composers to write in the madrigal form. At this concert they sang nine works especially written for them by American composers. It is a splendid discipline to write for five unaccompanied voices, for everything is mercilessly exposed.

Of the nine madrigals, three had their world premieres: Kurt List's "Remember", a skillfully scored and poignant setting of a Christina Rossetti poem; Carter Harman's "A Hymn to the Virgin", a tricky setting of an old English poem for two voices against a Latin hymn sung by the other three that reveals a good sense of style and harmonic ingenuity; and

Judith Dvorkin's "Maurice", a joke told in madrigal form that I found banal.

Three of the other modern works had their New York premieres: Daniel Pinkham's "Madrigal", a vivid evocation of the old English style that is nonetheless modern and individual in idiom; Charles Mills's "The True Beauty", which has a haunting beauty of harmonic coloring for all its occasional opaqueness of texture; and Ulysses Kay's "How Stands the Glass Around?", a clumsy setting of a silly text. The most beautiful of the contemporary works, however, was Halsey Stevens's "Like as the Culver on the Barèd Bough", which blends the intimacy and transparency of the classic form with a completely personal harmonic idiom and design.

Edward Tatnall Canby's "The Interminable Farewell" wittily introduces the five voices in canon in different keys; and Avery Clafin's setting of a nonsense poem by Edward Lear "Design for the Atomic Age" achieves an hilarious effect by its mock-solemnity of style. The first part of the program was devoted to nine madrigals by Monteverdi, which the singers performed timidly and much too respectfully. It was in the modern works that they sang out, with gusto and enjoyment.

—R. S.

Other programs sponsored by Interval Concerts this month in the Carnegie Recital Hall were given by Avram Lavin, cellist, accompanied by Edward Hausman, pianist, Sept. 10; the Kohon String Quartet with Sylvia Nessen, soprano, and Geraldine Douglass, pianist, Sept. 13; Phyllis and Karl Krauter, cellist and violinist, accompanied by Joseph Wolman, pianist, Sept. 20; and a miscellaneous group of artists, Sept. 30. Mr. Lavin played the first New York performance of Malipiero's Cello Concerto (1937). In the Sept. 30 program were three premieres: George Kleinsinger's Trio for clarinet, cello and piano; Sol Kaplan's "Unser Dorf", Suite for violin, cello, clarinet, and accordion; and Ralph Shapey's Sonata for oboe and piano. Ezra Laderman's Duo for violin and cello was repeated from a Twilight Concert of last spring.

Beatrice Krebs, Contralto Town Hall, Sept. 28 (Debut)

Beatrice Krebs, contralto, winner of the second annual Recital Award given by the New York Singing Teachers' Association, presented an unhackneyed and diversified program for her Town Hall debut recital.

It was apparent from the opening Handel group that Miss Krebs was the possessor of a well-disciplined



Beatrice Krebs

voice of natural beauty. Her slow sustained tones in "Chi sprezzando il sommo bene" from "La Passione", and in Gismonda's aria from "Ottone", were beautifully modulated and controlled. She had ample breath control, too, for the long florid passages in "Cangio d'aspetto" from "Admeto", and the buoyancy in her voice to bring out its soaring lines.

Aside from her command of vocal resources, Miss Krebs was an able interpreter in communicating the inner

and subtler meanings of songs. Especially commendable was her evocative singing of less frequently heard lieder of Richard Strauss. In these, tonal warmth and intelligent musicianship were combined. The thrilling climax and abandon in "Befreit", with its final phrase bowed-out like a string player, was particularly effective, as was the impassioned air of expectancy caught and sustained in "Winterliebe".

Refreshingly different were seven short songs by Charles Ives, ranging in mood from the sentimental to the satirical and delightfully set forth by Miss Krebs with an appropriate air of naive sophistication. Milhaud's "Poems Juifs" and a Stravinsky group brought the program to a close. Edwin MacArthur's piano accompaniments had the breath of life in them without being obtrusive.

—R. K.

Alberta Jackson, Mezzo-Soprano Robert Barr, Tenor Alan Booth, Pianist Town Hall, Sept. 29

Mr. Barr showed the most ability of the three artists, and in two Handel arias he revealed a small but pleasant voice always on pitch, careful phrasing, and, in general, good taste in his interpretations. In two Schubert lieder he demonstrated that he can color a soft phrase with a lovely quality. However, his interpretations were overcautious, and his dynamic range was extremely limited. His singing of operatic arias by Verdi and Bizet lacked the needed brilliance and emotional intensity.

Miss Jackson revealed a voice of agreeable quality in works by Bachet, Tchaikovsky, Gluck, and Rossini. Her phrasing was frequently rough, and she did not have enough technique for the coloratura in "Non più mesta" from Rossini's "La Cenerentola". She sang a Negro spiritual for an encore, and it made one regret that she had not done more of them for her voice took on warmth and expressiveness.

A facile finger technique was the strong point of Mr. Booth, and accordingly the Chopin Etude in C sharp minor, Op. 10, No. 4, which requires just that, was the best thing he did. In other works he overpedaled, and revealed a lack of sufficient dynamic contrast in his interpretations and a tendency to make differing musical ideas sound alike. He did succeed in conveying the haunting atmosphere of the Andantino of the Kabalevsky Sonatina in C.

—R. D. S.

Joan Holley, Pianist Town Hall, Sept. 30

Joan Holley, a young Florida pianist who has not been heard here since her Town Hall debut four years ago, presented a program ideally suited to her romantic temperament. Her innate sense of the piano's tonal capabilities as a singing, rather than a percussive, instrument was apparent from the beginning. There was much to admire in her playing of Bach's Chromatic Fantasy and Fugue and in the ensuing Beethoven Sonata in A, Op. 101, even though their romantic implications were conveyed somewhat objectively.

Liszt's "Funérailles", and the Four Rhapsodies (played as a Sonata as the composer intended) by her teacher, Ernst von Dohnanyi, found Miss Holley on home ground, playing with passionate conviction and a style rounded and mellifluous yet rhythmically vital, with sensuous beauty of tone.

Miss Holley also gave New York premieres of B. Agee's Sonatina, winner of this year's Florida League of Composers Award, and Franciszek Zachara's Waltz in B and Capriccio in E flat minor, both dedicated

(Continued on page 25)

PERSONALITIES



Henry A. Curtis

After a performance of Gluck's "Orfeo" at the Newport (R.I.) Festival this summer: Martha Lipton, the Orfeo; Remus Tzincoca, conductor; and Eva Likova, the Euridice



Carol Smith feeds the pigeons in the Piazza Duomo in Milan while touring Italy after her appearances with the Bach Aria Group at the Casals Festival in Prades



At Verona for the closing of the summer opera season are, left to right, Gladys Swarthout, Mrs. Nino Martini, Fredric March, Florence Eldridge, and Mr. Martini

THE first Gold Orpheum Prize for "keeping high the level of music" was recently awarded to **Arturo Toscanini**. The prize, a statuette, is offered by the city of Mantova and its provincial organization for tourism. **Astrid Varnay** was recently the recipient of an honor recently established at Bayreuth. The new award is presented to singers who have appeared for five consecutive summers in the Wagner Festspielhaus. Miss Varnay received the award after her 49th appearance since 1951.

Hilde Gueden will be soloist, and **Bruno Walter** will conduct a concert given by the **Vienna Philharmonic** on Nov. 5 as a prelude to the opening of the Vienna State Opera House.

Luben Vichey was scheduled to make his second appearance on NBC's Telephone Hour on Oct. 3. He will be heard in works by Moussorgsky and Handel. Mr. Vichey will also sing the role of Hagen in the New York Philharmonic-Symphony's concert presentation of the third act of "Götterdämmerung" on Oct. 27, 28, and 30.

Dame Myra Hess began her fall season with a solo appearance with the New York Philharmonic-Symphony in the Edinburgh Festival, and will make 24 appearances through Dec. 1. Shortly before Christmas, Dame Myra will sail for the United States to fill a completely sold-out schedule of engagements, including appearances with the American Chamber Orchestra, under Robert Scholz, and the New York Philharmonic, under Bruno Walter.

Roman Totenberg has returned from a European concert tour, where he gave the Berlin premiere of Szymanowski's First Violin Concerto, with the Berlin Philharmonic, and the Geneva premiere of Samuel Barber's Violin Concerto, with the Swiss Romande Orchestra. Both orchestras re-engaged him for appearances next year. He also appeared with the Munich Radio Orchestra. Mr. Totenberg's trip abroad followed a summer spent at Aspen, Colo., where he served as teacher, performer, and a member of the executive board of Music Associates of Aspen. In the music festival there he participated in nine concerts, including one in which he conducted the festival orchestra. This season he will fulfill several recital and orchestral engagements in the United States besides making a 12-week tour with his instrumental ensemble.

Claramae Turner and **Robert Rounseville** have been signed by Twentieth Century-Fox to appear in the forthcoming version of Rodgers and Hammerstein's Technicolor film "Carousel". Miss Turner is currently singing with the San Francisco Opera Company, and has been engaged by the Chicago Lyric Theater for performances in "Lord By-

ron's Love Letter", "Un Ballo in Maschera", "Il Tabarro", and "Il Trovatore".

Robert Goldsand leaves New York in early October for another tour abroad. Among his orchestral appearances are those with the Oslo Philharmonic and the Danish State Radio Orchestra. His broadcasts include two BBC recitals within his three-week stay in England, where he will also present programs for several concert societies and perform in Wigmore Hall. On the Continent, Mr. Goldsand is scheduled for recital appearances in Stockholm, Copenhagen, other Scandinavian cities, and Amsterdam. He will return to Spain in December before coming back to the United States.

Edith Mason has made a gift of operatic costumes to the School of Music at Northwestern University. The costumes are from the singer's own wardrobe.

Frances Yeend will sing her first Tosca, with the Northwest Opera Company on Sept. 23 in Spokane. Miss Yeend will repeat the role in Vancouver, Wash., where she was born, Portland, Seattle, and Tacoma. In February she will sing the title role in "Turandot" for the first time, with the opera company in San Antonio, Texas.

Everett Helm, composer and **MUSICAL AMERICA** correspondent in western Germany, married **Elisabeth Alber**, daughter of Mr. and Mrs. Gotthold Alber, in Hemmenhofen/Radolfzell in August.

Andre Kostelanetz will conduct the Japan Broadcasting Corporation Symphony in two concerts during his one-month sightseeing tour of Japan in October.

Remus Tzincoca is currently preparing for the second season of the Orchestra da Camera series of concerts at the Metropolitan Museum and has recently been re-engaged to continue as director and conductor of the Newport Music Festival for three years.

Sylvia and **Benno Rabinof** will perform the Martinu Double Concerto with the Indianapolis Symphony, under **Theodore Bloomfield**, this coming season.

Zadel Skolovsky recently left New York for a two-month European tour. Mr. Skolovsky will present concerts in France and will be heard in Paris with the Lamoureux Orchestra. He then goes to Portugal for a series of engagements in Lisbon, Porto, and Madeira.

Zlatko Balokovic gave a command performance for the King and Queen of Greece, who were on a state tour of Yugoslavia, on Sept. 13 in Dubrovnik, Yugoslavia.



Robert Casadesu relaxes at Lake Lucerne after performing in the Lucerne Festival

The **Juilliard String Quartet** went on a European tour from August to December, opening with a concert at the Salzburg Festival on Aug. 8. The ensemble then performed in Germany, England, Scandinavia, Switzerland, Holland, and France, appearing at the Berlin Festival on Sept. 23.

Camilla Wicks recently completed a five-month tour of Europe, the United States, and Canada.

Rudolf Bing received an Achievement Award from the Canada Lee Foundation recently. The awards are presented for contributions toward the "integration of Negro artists into the mainstream of American entertainment".

Robert Lawrence was engaged to conduct the Royal Philharmonic on Sept. 30 at the Royal Festival Hall in London, in an all-Berlioz program, with **Jennie Tourel** as soloist. This summer, Mr. Lawrence lectured on symphony and opera at the Instituto Allende in San Miguel Allende, Mexico. Mr. Lawrence will also conduct the season's opening concerts of the Presidential Philharmonic of Ankara, Turkey, on Oct. 8 and 15. In the first of these, **Vera Franceschi** will play the MacDowell Second Piano Concerto.

Sondra Bianca will tour West Germany this fall with the Hamburger Kammerorchester.

Irene Jordan sang at the Coonamessett Festival, Mass., with the Festival Chamber Orchestra, under **Frank Brieff**, on Sept. 10.

LETTERS

to the editor

Carl Friedberg
TO THE EDITOR:

In the passing of Carl Friedberg the musical world suffers a grievous loss. He was one of the last great names and personalities belonging to the romantic musical life of Europe before the two world wars. In his playing he combined a deep understanding of the classics with an innate sense of poetry and an unforgettable beauty of tone. His eternally youthful spirit never diminished and he had an amazing enthusiasm for everything new in art, literature and philosophy. As a pedagogue he must have illuminated the lives of countless young people; but this devotion to teaching deprived us for too many years of the revelation of his own beautiful interpretations.

All of us who loved and admired him continually begged him to play more in public, but he remained obstinate in his self-effacing modesty. Happily, he was persuaded in his 82nd year to make a long-playing record, and in this we have a permanent reminder of his ineffable quality.

No words can express how deeply I have appreciated his friendship, which began when I first came to the United States; with his sister Annie as my manager I seemed to become an integral part of the family. I think he attended every recital I have given in New York and a note would always follow to my hotel—he was too retiring to face the artists' room). How I shall miss these messages of warm encouragement. The absence of his small, beloved presence will be felt by all music-lovers in New York.

MYRA HESS
London

Concert Artists Guild

TO THE EDITOR:

In the name of the Concert Artists Guild I ask you to bring some information to your readers about this nonprofit organization, which was founded in 1951 by a group of music educators in New York City. They felt that young musicians who are preparing for a concert career are in need of a bridge to help them to cross the difficult path which leads to the start of a concert career.

In our overadvertised and overpromoted civilization there seems to be only place for the topnotchers and even the smaller communities want to hear nothing but the best in the concert field. There is just no opportunity for the inexperienced young and gifted artist to get experience. Even their auditions for concert or opera managers are done under the most disadvantageous circumstances: either in a room or in a depressingly empty concert hall.

Fortunately there are a few organizations which through a contest offer the winner a free Town Hall recital, but that is still not the solution for an inexperienced young artist to show his best before the severest critics of all, the New York press, and before a handful of people who do not come to the concert with the warm and sympathetic anticipation that the young artist needs.

The Concert Artists Guild's purpose is to guide the young artist gradually to a Town Hall recital before the press, and at the same time to build up a following for them, which none of the commercial organizations are geared to do.

The Guild has eight recitals in Steinway Hall during the winter, in each of which three artists are participating, one pianist, one vocalist, and another instrumentalist other than a pianist. The audience comprises members of the Guild, and the press

is not invited. Those who appear... compete next year for a full program Town Hall recital which is given before the press and for which the Guild tries to supply a full audience. Our first Town Hall concert was held last April before a full house of paying audience members.

The Guild is financed by membership dues and donations. The guild also makes efforts to get engagements for their artists and sometimes arrange auditions (of course without any remuneration as we have nothing but voluntary workers and not a single paid employee). The selection for the Steinway Hall recitals are by concert and opera artists and a few educators.

The requirements for our auditions are that artists be below the age of 30 and have no press reviews from a full New York recital. They can write for auditions to the Guild at 119 West 57th Street, Room 1013, New York 19, N. Y.

The Guild tries to establish a closer bond between artists and their audience, which is the membership of the Guild, and build up a following for them with which to start their professional career and which next to their talent is the greatest asset to anybody who is before the public.

ERNO BALOGH
New York

MacMillan Begins 25th Toronto Season

TORONTO.—A happy transition from this city's summer to its winter musical season was provided by conductor Frieder Weissmann, who led the Promenade Symphony in its two concluding programs of a series of 16 concerts. He concluded the final concert on Sept. 15 with a thoroughly musical and stimulating performance of the Overture to "Die Meistersinger".

The Toronto Symphony's regular season commences on Oct. 23-24 with programs under Sir Ernest MacMillan, to be followed by 11 additional pairs, five of which will be led by guest conductors, including two by Walter Susskind, and one each by Heinz Unger, Pierre Monteux, and Sir Thomas Beecham. No permanent conductor has yet been named to succeed Sir Ernest, who has expressed a desire to resign at the end of his 25th season next spring. But it is understood that a selection committee will recommend the appointment of Mr. Susskind. The regular fall and winter Pops series, 26 Friday evening programs, will commence Oct. 21, also with a number of guest conductors since assistant TSO conductor Paul Sherman is going abroad on a year's leave of absence. The interval between the summer and winter orchestral events will be bridged by the appearance of the Scots Guards Band on Oct. 11 in Maple Leaf Gardens.

—COLIN SABISTON

Graham Company To Tour Far East

Martha Graham and her Dance Company will open their tour of the Far East with a one-week engagement in Tokyo on Oct. 31. Final arrangements were recently completed for the four-month tour of Asian cities by the American National Theater and Academy in co-operation with the State Department's International Exchange Program.

Miss Graham and the company of 16 dancers will appear in Japan, Korea, the Philippine Islands, Malaya, Indonesia, Burma, Thailand, Ceylon, India, Pakistan, Iran, and Iraq. In addition to theater performances, the company has also agreed to present lecture-demonstrations of contemporary dance technique.

Miss Graham will take ten of her dance productions on the tour, and except for the performances in Tokyo, where the dancers will be accompanied

In The News 20 Years Ago—1935



Todd Duncan and Anne Brown in the title roles of George Gershwin's folk opera, "Porgy and Bess", which had its premiere in 1935

by a Japanese orchestra, the music will be presented on especially made tape recordings. Eugene Lester, Miss Graham's musical director, will conduct the orchestra in Japan and also direct the orchestra to be heard in the tape recordings.

Dancers supporting Miss Graham include Helen McGehee, Ethel Winter, Linda Hodes, Matt Turney, Ellen van der Hoeven, Esta McKayle, Christine Lawson, Marian Sarach, Robert Cohen, Stuart Hodes, Bertram Ross, David Wood, Donald McKayle, Cameron McCosh, and Paul Taylor.

Extra Week Scheduled For Chautauqua in 1956

CHAUTAUQUA, N. Y.—The 28th season of the Chautauqua Festival, in 1956, will open more than a week in advance of previous seasons. Orchestral programs have been planned for each week of the eight-week schedule, beginning the first week in July, enabling visitors to hear the Chautauqua Symphony during any week next summer. The season's programs will include 28 concerts instead of the usual 24.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Louis O. Palmer, 5427 University, Apt. 3A.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, Rocky Mountain News.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.
KANSAS CITY: Klance Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times
MIAMI: Arthur Troostwyk, 711-81st St., Miami Beach.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, The Argus.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
Biddy Allen, 21 Tintern Ave., Toorak, S.E. 2, Melbourne.
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.
BELGIUM: Edouard Mousset, Rue d'Orlon 22, Brussels.
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.
Colin Sabiston, 200 Cottingham St., Toronto.
DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.
ENGLAND: Cecil Smith, London Daily Express.
FRANCE: Cristina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.
GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thuyring 45.
Everett Helm, Mohlstrasse 9, Stuttgart.
HOLLAND: Lex van Delden, Moreelstraat 11, Amsterdam.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Petter Dragadze, Via Anfossi 18, Milan.
Cynthia Jolly, Via dei Gracchi 126, Rome.
MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D.F.
PORTUGAL: Katherine H. de Carneyro, 450 Rua de Paz, Oporto.
SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.
SPAIN: Antonio Iglesias, Avenida Reina Victoria 52, Madrid.
SWEDEN: Ingrid Sandberg, Lidingsgatan 1, Stockholm.
SWITZERLAND: Edmond Appia, 222 Rue de Candelle, Geneva.

Americans Receive Acclaim At First Athens Festival

Athens
IN the Theater of Herod Atticus, the ancient outdoor amphitheater at the foot of the Acropolis, the Athens festival took place from Aug. 24 through Oct. 2. The festival, built around the theme of the Golden Age of classical antiquity, offered opera, orchestral concerts, and classical drama.

Dino Yannopoulos, Greek-born stage director of the Metropolitan Opera Company, was director of the festival and in charge of the production of the two operas, Gluck's "Orfeo ed Euridice" and Mozart's "Idomeneo". Four American-born artists — Eleanor Steber, Risé Stevens, Blanche Thebom, and David Lloyd — and the New York Philharmonic-Symphony took part in the first international music and drama festival at Athens.

The first operatic performance, on Aug. 27, was the Gluck opera, with Miss Stevens, as Orfeo; Anna Tassopoulou, as Euridice; and Vilma Georgiou, as Amor. According to the Athens newspapers, the performance was a complete success, and Miss Stevens received a ten-minute ovation after her performance of the "Che farò" aria. The State Symphony was under the direction of Philoctetes Economidis; the choreography, under Anthony Tudor.

Because of the success of the opera, which was given in the presence of King Paul and Queen Fred-

erika, plans were immediately announced for the next season. "Orfeo" will be repeated with Miss Stevens again in the cast. It was also announced that the opera would be filmed and that the Greek government would sponsor a full-length recording of it.

On Sept. 1, the first performance of "Idomeneo" was given, with Eleanor Steber, as Ilia, and David Lloyd, Maria Kerestedji, and Constantino Ego. Jonel Perlea was the conductor, and Loukia did the choreography. According to the newspapers, the performance received a success equal to the "Orfeo" production, and Miss Steber received great critical acclaim.

Elena Nikolaidi was the soloist in the opening concert by the National Orchestra of Athens, under Theodore Vavayiannis. Included among the other concerts were Three Monologues from "Medea" by Krenek, with Miss Thebom as soloist, which were presented on a program with Stravinsky's "Oedipus Rex", with Mr. Lloyd, on Sept. 8. Miss Steber was the soloist on another program. The concerts were climaxed by the two appearances of the New York Philharmonic, under Dimitri Mitropoulos, on Oct. 1 and 2.

Greek drama was represented by performances of "Hecuba" and "Oedipus Rex" by the Greek National Theater, with Katina Paxinou and Alexi Minotis.



Photoreporters' United Agency

IN ATHENS FESTIVAL

Above, a scene from "Idomeneo", with Eleanor Steber as Ilia and Constantino Ego as Idomeneo. Below, Risé Stevens as Orfeo

certo Grosso in D minor, Op. 6, No. 10; the familiar Stokowski transcriptions of Bach's Siciliano, "Mein Jesu in Gethsemane", Prelude in B minor, and Preludio from the Partita in E major; and Mozart's "Serenata Notturna" for Strings and Timpani, K. 239. Israel Baker, concertmaster; Harold Dicterow, principal second violin; Milton Thomas, solo viola; and Robert LaMarchina, solo cello; with Anton Torello, solo bass, handled the solo, trio and quartet passages with masterly musicianship.

The contemporary group included the Western premiere of Alan Hovhaness' Concerto No. 5, for Strings and Solo Piano, with Barbara Steinbach of San Diego as pianist; the world premiere of Henry Cowell's Hymn and Fuguing Tune No. 10, for Solo Oboe and Strings, with Bert Gassman as solo oboist; and Arnold Schoenberg's "Verklärte Nacht".

The Hovhaness work is impressive for the effects achieved by opposing the sharp-bell-like tones of the piano in contrasting tonality to the rather sonorous, flowing texture of the strings, and by the sotto voce background of pizzicato choirs during the melodic piano passages. Miss Steinbach played with skill and brilliance and obvious enjoyment of the unusual percussive effects accorded to her by the composer.

Cowell's Hymn and Fuguing Tune is a pleasing and fascinating piece, with beautiful melodic flights for the oboe while the orchestra weaves complex but harmonically simple patterns of "following voices" typical of the early American music makers who were out of touch with the European classic styles of their day.

The second concert, on Sunday, Sept. 11, featured the serenity, elegance and style of early Italian masters—concerti grossi by Corelli and Vivaldi, a Stokowski transcription of a song by Cesti, and interludes from Gluck's "Orpheus", "Iphigenia in Aulis" and "Armide".

The modern group included a bit of pastoral tone-painting in quite orthodox idiom, "Malinconia" by Theodor Berger of Vienna, and the powerful, incisive vigor and beauty of Ernest Bloch's Concerto Grosso No. 2.

The third concert, on Saturday, Sept. 17, proved a jinx, both in content and as to audibility. The loud-speaker system was disrupted in an effort to adjust the protective canopy for better visibility of the choir, ranged along a balcony and

(Continued on page 21)

Unusual Programs at Santa Barbara

By RONALD D. SCOFIELD

Santa Barbara, Calif.

THE third annual Pacific Coast Music Festival, Sept. 10 through 18, one of the most ambitious events of its kind on the West Coast outside of Hollywood, offered a wealth of orchestral, chamber and choral music beyond the confines of the standard repertory, and despite some serious handicaps aroused sufficient interest and support to assure the festival's continuance as an annual affair.

Chief handicap, as to attendance, was the dangerous brush fire that swept through ranch and mountain areas north and west of the city, cutting off highway, railroad and telephone communication for a time and causing reservation cancellations from out-of-town patrons. Exaggerated reports of danger to the city itself, which was never threatened, added to the loss of tourist patronage.

To meet the situation, the festival authorities announced a "fire sale" of seats for the final two concerts, reducing prices and appealing to local residents to rally to support of the festival. The first two afternoon outdoor concerts, in the picturesque setting of the Sunken Gardens of the Spanish Court-house, attracted audiences of 2,400

and 2,500. The last two, the following week end, drew 3,000 to 3,500.

These four outdoor concerts were conducted by Leopold Stokowski, who created a special Festival Orchestra from leading symphony and studio musicians of Southern California—many of whom had played under Mr. Stokowski in the past, in the Hollywood Bowl, in the All American Youth Orchestras, or in Philadelphia. He also stimulated the formation of a 150-voice chorus from Santa Barbara and nearby communities, to participate in two of the programs.

During the week chamber music was featured in the attractive little Lobero Theater, where the Paganini Quartet played two concerts and the Musart Quartet of Los Angeles followed with another pair. On Friday evening Roger Wagner brought his select 16-voice group from his famous Chorale to give a beautiful program of Gregorian music and liturgical works of the 16th century by Palestrina, Vittoria, Hassler, and others.

During the nine days there were many luncheon meetings with speakers of note in the world of psychology, music, literature and education, on the general theme "The Art of Communication". Oliver Daniel of Broadcast Music, Inc., and the American Composers

Alliance spoke on the contemporary music programmed. Dr. James G. Miller, of the University of Michigan, novelists Irving Stone and Robert Nathan; Mme. Lotte Lehmann; Walter Ducloux; Eric Zeisl; and Mrs. Arnold Schoenberg were among the speakers.

The outdoor concerts enjoyed a setting of inspiring visual beauty, but the acoustical properties of the U-shaped building enclosure proved less adequate than had been expected, and while electronic amplification served its purpose reasonably well for the first two concerts, mechanical problems interfered seriously with the third, and to a minor degree with the final event.

Much of the music selected by Mr. Stokowski was not well adapted to outdoor listening under the usual distractions of airplane noise, bird calls, and the ringing of the Old Mission bells. His orchestra was made up entirely of strings, except for occasional soloists, until the final program. It was an excellent ensemble, proficient and responsive, but without woodwinds and brass it lacked the power to compel audience attention back of the box section of seats.

The opening concert, however, augured well for artistic success, with the sturdy force and contrapuntal brilliance of Handel's Con-

New Recordings

MOZART

WITH the Mozart anniversary year at full flood, the record makers can be counted on to add to the jubilation with freshets of new disks representing the little Salzburg master in all of his numerous guises. Something like half of his tremendous output is already on records. The other half well may follow by the time this season is over. The first spate is led off by:

Symphony No. 36, in C major ("Linz"), K. 425 (recorded rehearsal and finished performance). *Columbia Symphony, Bruno Walter conducting.* (Columbia SL 224, \$10)

★★★ Symphonies No. 25, in G minor, K. 183, and No. 28, in C major, K. 200. *Columbia Symphony, Bruno Walter conducting.* (Columbia ML 5002, \$4.98)

★★★ Serenade No. 4, in D major, K. 203. *New Symphony of London, Peter Mugg conducting.* (London LL 1206, \$3.98)

★★★ Violin Concertos No. 3, in G major, K. 216, and No. 7, in E flat major, K. 268. *Christian Ferras, violin; Stuttgart Chamber Orchestra, Karl Muenchinger conducting.* (London LL 1172, \$3.98)

★★★ Piano Sonatas No. 4, in E flat major, K. 282; No. 7, in C major, K. 309; No. 12, in F major, K. 332; and in F major, K. Anh. 135. *Paolo Spagnolo, pianist.* (London LL 1212, \$3.98)

★★★

By far the most important, and also the most interesting, of these is the recording of the "Linz" Symphony under Bruno Walter. Apparently without the foreknowledge of any of the participants, Columbia had live microphones hanging over the two rehearsals of this work and picked up everything Mr. Walter had to say to the orchestra, and vice versa. The result is an unrehearsed master lesson in how to play, and how not to play, Mozart by one of the greatest living authorities on the subject.

The listener learns not only a good deal about the symphony itself that he didn't know before (Walter rehearses almost measure by measure and sometimes picks a phrase apart note by note), but he discovers many of the secrets of the "Viennese way" with 18th- and 19th-century music of which Walter is a leading exponent. His most frequent exhortations to the orchestra are "Sing, sing!" and "Espressivo!". He seeks lyricism wherever it can be found; he does not punctuate phrase terminations sharply; he will not tolerate rhythmic accentuations in a melodic line; and let there be no open strings—"it is a terrible sin in Mozart!"

Yet he is not dictatorial with his men. There is a free give and take, and he is quite willing to experiment, in such matters as changes of bowing, for instance, to obtain a desired effect. The sunny personality of Mozart shines through the *gemütlichkeit* of Bruno Walter.

Three sides are given to the rehearsal, the fourth to the finished performance, and I guarantee you will not listen again to the "Linz" Symphony, nor any other Mozart symphony, for the matter, in quite the same way after studying this combination. The separately issued Symphonies No. 25 and 28 serve as a confirmation, so to speak, of principles laid down in the "Linz".

The New Symphony Orchestra of London, conducted by Peter Maag, gives a generally satisfactory performance of the elaborate Serenade in D major, an eight-part work that includes a full-blown violin concerto. Too much in evidence, however, is that very kind of chugging accentuation and primly formal phrase demarcation that Bruno Walter deprecates.

A young violinist of great facility with a big, lucious tone but not always impeccable intonation is Christian Ferras, who plays the two concertos with the Stuttgart Chamber Orchestra. His artistic instinct seemed to tell him that the lovely G major is a much greater work than the largely spurious E flat major for he plays the first with far more care and elegance than the second. A large part of the E flat major is assumed to be the work of another composer, and it seems more clear than ever from the present recording that this is so. The Adagio particularly is utterly un-Mozartian in the constant use of the reiterated note in the melody, the unimaginative scale passages, the dullness of the accompaniment, and the romantic sentimentality of the whole conception. The con-



Columbia Records

"Sing, Sing!"—Bruno Walter

certo likely is the product of one Eck, a violinist, based upon some unfinished sketches presented to him by the composer and later passed off by a publisher as genuine Mozart.

Another young musician, Paolo Spagnolo, plays the piano sonatas with fluency and considerable style except for an irritating inconsistency in the treatment of grace notes. In Mozart, the grace note, when it falls on the accented beat, takes the accent, followed quickly by the note to which it is affixed, and to deny it its rightful prominence is often to destroy the melodic line. This happens frequently in Mr. Spagnolo's performance and is a rather shocking gaucherie in an obviously well-taught and talented artist.

—RONALD EYER

Piano Concerto, in B flat major, K. 238; Piano Concerto, in C major, K. 246. *Ingrid Haebler, piano; Pro Musica Orchestra, Vienna, Heinrich Hollreiser conducting.* (Vox PL 9290, \$5.95)

★★★

These two concertos were composed in 1776 in Salzburg, when Mozart was 20. They are seldom played, being neglected for the masterpieces that were to follow in the incomparable series of works in this form with which Mozart was to establish a new genre in music. Yet they are extraordinarily fresh and beautiful, by no means immature or uninteresting. Although probably written for the harpsichord (Mozart made the acquaintance of the piano just about this time), they sound as felicitous on the newer instrument as do the later concertos. Miss Haebler, a young Viennese pianist born in 1929 and a graduate of the Vienna Academy and the Salzburg Mozarteum, plays with exactly the right touch of unaffected lightness and spontaneity. Equally well proportioned and sensitive is the work of the orchestra.

—R. S.

HANDEL

Concerti Grossi, Op. 6

Boyd Neel String Orchestra, Boyd Neel conducting; Thurston Dart, harpsichord (continuo). (London LLA 21, \$11.94)

★★★

THIS recording is a splendid achievement. Like his eminent compatriot Sir Thomas Beecham, Boyd Neel is a Handelian to the manner born. He conducts this music with the manly vigor, warmth, nobility, and deep love that it requires for a completely satisfying performance. He invariably hits upon a satisfactory tempo—not, I am sure, through finicking calculation, but through his profound understanding of the music and its expressive needs. His phrasing is always logical, sensitive, and full of conviction. If he wishes to broaden, to use a bit of rubato, he does it wholeheartedly and not with the timidity that sometimes makes imagination look like indiscretion. Above all, he approaches these marvelous works with affection; there is none of the musty air of a museum performance about his interpretations. He does not romanticize them in a tasteless way, but he makes them sound as if they had been composed yesterday and not 216 years ago.

The orchestra plays with inspiring power in such movements as the opening ones of the Concertos Nos. 5 and 10 (in the style of the French overture) without becoming rough or opaque in tone. And in such heavenly slow movements as the Largo e piano of the Concerto No. 4 the phrasing combines smoothness and sinuosity with searching expressive intensity. The contrapuntal movements are always clear and well balanced, again without pedantic

insistence on the conductor's part. It is the business of the artist to conceal, not to proclaim loudly, the labor he expends upon the technical detail of a highly contrapuntal movement. Mr. Neel makes the fugal movements sound just as easy and unlabored as Handel wrote them. Thurston Dart handles the continuo very well. He does not make the mistake of effacing himself completely, yet he is careful not to obtrude.

The purchaser of this album will greatly increase his enjoyment if he obtains the Wilhelm Weismann edition of the Handel Concerti Grossi (Peters Edition, 4420-4431) in which the division between the soli and the ripieni has been carefully restored in the score.

—R. S.

BERLIOZ

Symphonie Fantastique

Philharmonia Orchestra, Herbert von Karajan conducting. (Angel 35202, \$4.98)

★★★

Boston Symphony, Charles Munch conducting. (RCA Victor LM 1900, \$3.98)

★★★

THESE disks bring to an even dozen the number of recordings of the Berlioz symphony currently available on LP. We have had the work from Monteux, Scherchen, Ormandy, Dorati, Rodzinski and van Beinum, among others, and now we may see what Karajan and Munch have to say.

There really is not a great deal to choose between the two new performances. Both have a full-blown romantic approach to the music, as they must, and there are no distorting individualisms of tempo, phrasing or dynamics to set them off sharply from one another. What differences do exist are the result largely of different recording techniques. The Karajan seems to be mellower in tone, it appears to enjoy better ensemble and balance and such matters as the storm notes for the timpani in the third movement and the chimes in the "Witches Dance" have a softer touch.

But the Munch version obviously was recorded at a higher decibel level and with more microphone attention to individual instruments, in the interest of "presence". This makes for ticklish problems of balance and ensemble and the Munch recording suffers somewhat in those departments. Both recordings, however, represent true and sympathetic interpretations.

—R. E.

PIANO WORKS

HAYDN: Sonata No. 23 in F major, Mozart: Sonata No. 17 in D major, K. 576. *Geza Anda, pianist.* (Telefunken TM 68023, \$2.98)

★★★

LISZT: Sonata in B minor; "Mephisto Waltz"; Concert Etude No. 3 in D flat; "La Campanella". *Geza Anda, pianist.* (Angel 35127, \$4.98)

★★★

GEZA ANDA is certainly among the foremost of today's generation of young pianists. On these two records are works whose styles could hardly be more remote—Mozart and Haydn as opposed to Liszt—yet, with them Mr. Anda seems to be equally at home. In the clean-cut Mozart and Haydn performances his interpretations are always fresh and interesting and characterized by enthusiasm rather than any personal or strikingly original ideas. The Liszt is also noteworthy for the same straightforwardness and youthful spontaneity. He has the lightness of touch for "La Campanella" and the *grandioso* manner for the Sonata, though in the latter one might quibble with some of his retards in the lyrical sections and a lack of mysteriousness in the opening measures. The performance of the Concert Etude in D flat is a highlight. Truly, Mr. Anda's delivery of the opening displays the art of piano performance at its best.

—F. M., Jr.

KEY TO MECHANICAL RATINGS

★★★★ The very best wide-frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Metropolitan Roster

continued from page 3

Jerome Hines, Nicola Moscona, Gerhard Pechner, Norman Scott, Louis Sgarro, Cesare Siepi, Giorgio Tozzi, Luben Vichey.

Conductors and guest conductors—Dimitri Mitropoulos, Pierre Monteux, Bruno Walter, Fausto Cleva, Rudolf Kempe, Max Rudolf, Thomas Schippers (new), Fritz Stiedry.

Chorus master—Kurt Adler.

Associate conductors—Pietro Cimara, Tibor Kozma.

Assistant conductors—Jan Behr, Julius Burger, Otello Ceroni, Antonio Dell'Orefice, Corrado Muccini (new), Martin Rich, Ignace Strassfogel, Victor Trucco, Walter Tausig (associate chorus master).

Productions staged by—Peter Brook, Désiré Defrère, Herbert Graf, Tyrone Guthrie, Garson Kain, Joseph Mankiewicz, Cyril Ritchard, Margaret Webster, Dino Yampopoulos.

Assistant stage directors—Robert Herman, Nathaniel Merrill (new).

Productions designed by—Eugene Berman, Mstislav Doboujinski, Charles Elson, Frederick Fox, Rolf Genard, Harry Horner, Ellen Meyer,

Wolfgang Roth (new), Richard Rychtarik.

Choreographer—Zachary Solov.

Solo dancer—Carmen de Lavalade.

Mr. Gobbi, who won the International Voice Contest in Vienna in 1938, made his operatic debut the following year in "La Traviata" at the Teatro Adriano, Rome. Since then, the baritone has acquired a repertory of 89 operas, has appeared in 26 films, and has concertized extensively. He can be heard on many opera recordings. He has sung at La Scala and leading opera houses in Italy. He has also appeared in Switzerland, Germany, Austria (in the Salzburg Festival as Don Giovanni), England (Covent Garden, in concert and on television), South America, and Egypt. He has appeared in the United States with the San Francisco Opera Company and the Chicago Lyric Theater.

Mr. Uhde, born of German-American parentage in Bremen, made his operatic debut in the city of his birth. He was a member of the Hamburg Staatsoper for two



Tito Gobbi



Hermann Uhde

seasons beginning in 1948. Guest appearances at the Vienna Staatsoper followed, and in 1951 he joined the company of the Bavarian State Opera, where he has sung since. He has appeared in Berlin, Rome, Naples, and London, as well as in the Salzburg Festival and at all Bayreuth Festivals since 1951. This summer he sang the Dutchman in the Bayreuth revival of "The Flying Dutchman".

Miss de Lavallade, a native of Los Angeles, made her professional debut with the Lester Horton Dance Theater, remaining as leading dancer for five seasons. She has also worked with Carmelita Mar-

racci, and since coming East has appeared in recital in New York, at the Jacob's Pillow Dance Festival, and in last season's Broadway musical "House of Flowers".

Miss MacWatters and Miss Nikolaidi, though they were under contract last season, did not sing in New York City with the Metropolitan.

Mr. Walter last appeared with the company during the 1950-51 season; Miss Moll, the 1953-54 season; Mr. Bjoerling, the 1953-54 season; Mr. Di Stefano, the 1951-52 season; Mr. Singher, the 1953-54 season; and Mr. Uppman, the 1953-54 season.

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MUSICAL AMERICA introduces herewith a new department—NATIONAL DIRECTORY—a listing of outstanding musicians and teachers from coast to coast—a Musical Who's Who for America.

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MARY BOTHWELL

SOPRANO

Music Publishers' Annual Forecasts

ASSOCIATED

Among the recently issued publica-
tions of Associated Music Publishers,
Inc., are three sets of Bach chorales
arranged for organ and trumpets by
E. Power Biggs; two band arrange-
ments by Erik Leidzen of Bela Bar-
tok's "Bear Dance" and "An Evening
in the Village"; Elliott Carter's "The
Harmony of Morning" for women's
chorus and piano (chamber-orchestra
parts on rental), as well as his Wood-
wind Quintet (1948); Ernst von
Dohnányi's "Three Singular Pieces",
Op. 44, for piano; Alvin Eder's So-
nata for Bassoon and Piano; Camargo
Guarnieri's Piano Concerto No. 2 in
a two-piano reduction; Bernhard
Heiden's Sonata for Horn and Piano
and his "Divine Poems" for mixed
chorus; Four Motets for mixed chorus
a cappella by Alan Hovhaness; David
Kraehenbuehl's "Four Christmas
Choruses" for mixed voices and his
"Diptych" for violin and piano; Darius
Milhaud's "Concertino d'Hiver" for
trombone and orchestra in a version
for trombone and piano; a set of six
choruses for mixed voices, "Six About
Love", by Frederick Piket; Walter
Piston's Fantasy for English Horn,
Harp, and Strings; Wallingford Rie-
ger's Variations for Two Pianos, Op.
54a (also available, on rental, for one
or two pianos and orchestra) and his
Piano Quintet, Op. 47; a study score
of Carlos Surinach's "Sinfonietta
Flamenca", a two-piano composition,
"Flamenqueras", and his "Tientos", a
set of three pieces for English horn,
timpani, and harp or harpsichord (or
piano).

In addition the American Recorder
Society Series has been continued with
four new issues containing music of
old and new composers.

The following works are about to
come off the press: the first three
issues of a new series, the New York
Pro Musica Antiqua Series under the
editorship of Noah Greenberg. These
are two Wilbye madrigals for three
voices, and "O Lord Give Ear", for
mixed chorus a cappella, by Thomas
Lupo. In addition, four more Ameri-
can Recorder Society Editions, in-
cluding Spanish Villancicos of the
early 16th century; canzonettas by
Marenzio, Gastoldi, and Hausmann;
a recorder arrangement by the editor of
the series, Erich Katz, of Michael
Praetorius' "O Lux Beata"; and as
a contribution to the contemporary
repertoire, three trios by Henry
Cowell. The Edwin Franko Goldman
Band Series is being continued with
eight projected selections.

Other plans for the winter season
include the publication of the follow-
ing compositions: H. Leroy Baum-
gartner's Four Preludes for Organ,
Op. 40; band arrangements by A. H.
Christmann of two organ chorale
preludes by Brahms and a band ar-
rangement by Erik Leidzen of Can-
driano's "Dance of the Gnomes"; the
much-talked-about String Quartet
(1951) by Elliott Carter, and a study
score of his Suite from the ballet
"The Minotaur"; several works by
Henry Cowell, among them his Ballad
for String Orchestra and "Jig for
Fiddlers" for solo violin and string
orchestra, his Hymn and Fuguing
Tune No. 3 (score and parts), and his
"Singing Band"; Ernst von Dohn-
ányi's Second Violin Concerto in a
violin and piano version and his
"Stabat Mater" for boys' or women's
voices and orchestra (vocal score);
Lillian Fuchs's "Sonata Pastorale"
for Unaccompanied Viola; P. Glan-
ville-Hicks' "Gymnopédie" No. 1 for
oboe, harp, and strings; a study score
of Roy Harris' Seventh Symphony;
Herbert Haufrecht's "Études in
Blues" for piano; Bernhard Heiden's

Horn Quintet, his Second Piano So-
nata, and his Sinfonia for woodwind
quintet; Alan Hovhaness' Three
"Mountain Idylls" for piano, and
score and parts of his Frelude and
Quadruple Fugus for orchestra;
Ulysses Kay's three a cappella cho-
ruses, "A Wreath for Waits", and
his Short Suite for concert band;
four new Christmas choruses for wo-
men's or men's voices a cappella by
David Kraehenbuehl; Ernst Krenk's
Trio for Violin, Clarinet, and Piano;
a band march, "Sagamore Hill", by
Donald M. Luckenbill; Martinu's
Piano Quintet; Robert McBride's
entertaining string piece, "Pumpkin-
Eater's Little Fugue"; three a cap-
pella choruses by Kirke L. Mecham;
a special band arrangement by Richard
Mohaupt of Lecocq's "Mademoiselle
Angot" and a study score of Mo-
haupt's Symphony, "Rhythm and
Variations"; a Suite, "Sleepy Hol-
low", for strings and harp, by Walter
Mourant, and his "Valley of the
Moon", for string orchestra; "Glory
of the Sea", a concert march for
band by Eric Osterling; Walter Piston's
Symphony No. 5 (study score);
several works by Wallingford Rie-
ger, among them his Concerto for
Piano and Wind Quintet, Op. 53,
Dance Rhythms for orchestra (score
and parts), his Suite for Younger
Orchestras, Op. 56, and his Romanza
for strings, which is an expanded
version of the "Lullaby" from the
Suite for Younger Orchestras; Miklos
Rozsa's String Quartet No. 2, Op.
22; Carlos Surinach's "Tales from the
Flamenco Kingdom", three little piano
pieces for children; the score of Ernst
Toch's orchestral variation fantasy
"Big Ben", Op. 63, and an English
version of his operatic sketch "Edgar
and Emily" (originally published by
Schott as "Egon und Emilie"); F.
Moreno Torroba's "Madroños" for
guitar, and three piano pieces; Alec
Wilder's Concerto for Oboe and
String Orchestra (score, parts, and
an oboe and piano version).

A considerable expansion of the
choral catalogue is planned, with
choral compositions by Samuel Adler,
Ernst Bacon, Paul Fetler, Earl
George, John O. Gerrish, Carl W.
Landahl, Normand Lockwood, Luther
Noss (Psalms and Hymns of Early
America), Frederick Piket, Leland B.
Sateren, H. A. Schimmerling, and
Vally Weigl.

Other projected publications in-
clude: a study score of Henry Co-
well's Symphony No. 11, and score
and parts of his "Old American
Country Set" for orchestra; a two-piano
version of Roy Harris' Fantasy for
Piano and Orchestra; re-issues, thor-
oughly revised, of the scores of

Charles Ives's "The Fourth of July"
and "Washington's Birthday", as well
as a two-piano version of Colin Mc-
Phee's Concerto for Piano with Wind
Octette Accompaniment; an organ
solo edition by E. Power Biggs of
Antonio Soler's Concerto in G, No. 3;
three String Quartets by Villa-Lobos,
Nos. 4, 7, and 12.

Carlos Surinach has completed a
number of brilliant orchestral arrange-
ments of movements from the "Iberia"
Suite by Albeniz. These arrangements
will be made available, score and
parts, in the near future.

A new catalogue, Orchestra Music
for Sale, is about to be issued, and
immediately thereafter new catalogues
for vocal music, band music, and
other categories will follow.

C. C. BIRCHARD

Prominent among forthcoming
Birchard publications will be the first
titles in a new series of organ music,
headed by Four Chorale Preludes by
Albert D. Schmutz, head of the organ
and composition departments, Em-
poria State College, Kan.; Four
Choral Preludes by Homer Whitford,
Minister of Music, First Congrega-
tional Church, Cambridge, Mass.; and
the Andante Moderato from Ernest
Bloch's Concerto No. 1, in a setting
for organ by Charles H. Marsh, or-
ganist and choirmaster at St. James-
by-the-Sea in La Jolla, Calif. Also
by Mr. Schmutz is an arrangement
of the Swedish folk-hymn, "Children
of the Heavenly Father".

Just released is the new collection,
Twelve Anthems for Soprano, Alto,
and Baritone, by David H. Williams.
This comprises several new original
compositions by Mr. Williams as well
as three-part arrangements for mixed
voices of anthems in the standard
literature of church music.

Already from press are the first
three titles in the new Birchard-Boston
University Series of Early Music,
edited by Karl Geiringer, chairman of
the department of graduate studies
and President of the American Music-
ological Society. These include the
choral pieces for mixed voices, "I
Ascend Unto My Father", by Jacob
Handl (1587), and "O Melody" and
"I Must Be Gay", by Paul Peuerl
(1613).

BOOSEY AND HAWKES

Last year's annual forecast was a
comparatively brief one owing to the
fire that destroyed a large portion of

VISITORS.
The Little
Singers of
Paris arrive in
New York for
their tour of
the United
States and
Canada, last-
ing from Sept.
23 until the
end of Decem-
ber



PUBLISHERS

the Long Island plant, requiring six months to rebuild and restock. Included therefore in this forecast will be brief references to works not commented on last year but now available for sale.

The new works in the symphonic category are numerous and vital. A Symphonic Suite has been derived from Britten's opera "Gloriana", and similarly Sir Thomas Beecham has edited a new Concert Suite from the Delius opera "Irmelin", and a Symphonic Fragment from "Die Liebe Der Danae" by Richard Strauss (full scores printed).

The Boosey and Hawkes offices abroad announce representation of works by such Europeans as Fernando Previtali (Two Pieces for Orchestra), Roger Vuataz (Petit Concert), Roman Vlad (Divertimento for 11 Instruments), Hugo Wolf ("Corregidor" Suite), Gerald Finzi ("In Terra Pax"), Andrzej Panufnik ("Old Polish Suite").

The New York office represents orchestra works by Ned Rorem ("Design for Orchestra"), Hershy Kay ("Cakewalk" and "Western Symphony"), Leo Smit's latest Koussevitzky Music Foundation commission (Symphony No. 1), Martinu's ("Fantasies Symphoniques" and others), Peter Iona Korn (Horn Concertino, Variations on a Theme from "Beggars' Opera", "In Medias Res" Overture, and "Tom Paine Symphonic Portrait"), Gid Waldrop (Symphony).

Below the Border we find the following composers being made available through Boosey and Hawkes: Carlos Chávez, Juan Orrego-Salas, Alberto Ginastera, Antonio Tauriello, Roberto Caamaño.

Aaron Copland will be represented by publications of his "Canticle of

Freedom" for chorus and orchestra. Publication has been completed for the full score and vocal score of Stravinsky's "In Memoriam Dylan Thomas", full score of his Two Poems and Three Japanese Lyrics; full score, vocal score and pocket score of the Three Songs of William Shakespeare.

The following Louisville Orchestra Commissions are available through the rental library: Orrego-Salas' Serenada Concertante, Ginastera's "Pampeana No. 3", Rorem's "Design for Orchestra", Rathaus' Prelude for Orchestra, Caamaño's "Magnificat", Martinu's Intermezzo and Korn's Variations on a Theme from "Beggars' Opera".

In the light-orchestra field there is much material: Black, "Overture to a Costume Comedy"; Rachmaninoff—Perry, Polka de W.R.; Litter, "Two Southern Impressions"; Bridgewater, "Ballet in Progress"; Litter, Serenade for Strings and Harp; Strachey, "Starlight Cruise"; Schubert—Perry, Waltzes; Beethoven—Perry, "Prometheus" Dances; and Litter, Prelude Espagnol; Trevor Duncan, "Meadow Mist"; Litter, Irish Jig; Knipper, Dance; Warner, "Shopping Day"; and Watters, "Piccadilly Spree".

Music for concert band continues to constitute an important part of this company's publication schedule. Two important works will be the Gordon Jacob Overture, "Flag of Stars", which is dedicated to and had its first performance by the University of Louisville Band in 1954, and Gustav Holst's "Hammersmith". This latter work has long been available in orchestral medium but despite the fact it was specially arranged for band by the composer himself, this will be the first time the work has seen the light of print. The Charles Hathaway collection of Quick Steps, "Band Wagon", is an excellent collection for junior bands anxious to incorporate well-arranged works of a jazz nature in their repertoire. Donato's "The Hidden Fortress", Grundman's "Ken-

tucky 1800" and "Waltz in Blue", Klein's "Night Piece" for piano and band, "The Whistling Shoemaker" and "Cranberry Corners", Palange's "Roses for You", "Brass Woodwind Clique", a new arrangement of Arthur Benjamin's "Jamaican Rumba" by the well-known arranger Phil Lang, and a similarly new arrangement by Lee of MacDowell's "Deserted Farm" are the domestic issues. From the London house comes Dvorak's "Legend", Op. 59, No. 4, and Erik Cook's "Bolivar" for trombone solo and band, both arranged by Norman Richardson.

In the educational field the Skornicka-Bergeim continuation of their well-established Band Method will be launched on the market in the late spring of 1956. This will provide study material for the elementary band that has already mastered the fundamentals of a beginning method. Of particular interest in the educational field will be two "Purcell Suites" under the joint editorship of Imogen Holst and Benjamin Britten.

The vocal score of Benjamin Britten's "The Turn of The Screw" will be issued in printed form before the end of the year. (The libretto is now available.) The following operas have recently been added to the rental library and the publisher expects these works to meet the needs of the rapidly growing opera groups in this country: "Susannah", a full length opera, and "Slow Dusk" (a one-act) by Carlisle Floyd; "Chanticleer" by Seymour Barab (a one-act); new English adaptation of "The Barber of Seville" by Virginia Card, whose "Carmen" adaptation has been very successful. Also new English adaptation of "Hansel and Gretel" by Joseph Longstreth. The vocal score of "The Tender Land" by Aaron Copland will be available before the end of the year. Britten's "Gloriana" will have its United States Premiere during the 1956 spring season. John Gutman's English translation of Richard

Strauss's "Arabella", which was performed at the Metropolitan Opera last season, is available in printed form.

Instrumental music, both solo and ensemble, is also a long and varied list. For piano, Everybody's Music Library consists of volumes devoted to the following composers—Bach, Brahms, Beethoven, Delibes, Handel, Mozart, Rachmaninoff and famous waltz composers. At an economical price of 60¢ per volume, these can be considered attractive both for educational and home use. The Second Grade Piano Pieces of Blake & Capp follow the First Grade Piano Pieces, which have already established their popularity. "Folk Song Stories" by G. F. McKay, Henkle's "My Music Diary", Benson's "Three Macedonian Miniatures", Themes I Will Remember, arranged by Hollander, and a series of educational books by the same composer, together with separate pieces by Finlayson and Dungan, are samples of works coming within the category of educational piano music. Concert works for piano are Haieff's "Gifts and Semblances", Levy's Seven Piano Pieces (a Fromm Foundation Award), Caamaño's Six Preludes, Ginastera's Sonata, Orrego-Salas' Suite No. 1, Tauriello's Toccata, de Hartmann's Two Nocturnes and Smit's Variations. Works for two pianos comprise the Babin arrangement of Three Movements from Stravinsky's "Petrouchka", Stanford Robinson's Rondo, Stravinsky's Septet in an arrangement by the composer, and Benjamin Lees' Sonata (a Fromm Foundation Award).

For organ, an arrangement by the composer of Aaron Copland's "Preamble for a Solemn Occasion", will shortly be issued, as well as Walton's Cradle Song, an attractive work suitable for Christmas. Well-known Boosey and Hawkes copyrights will also be issued in arrangements for the Hammond Chord Organ and Wur-

(Continued on page 18)

SINGING EARTH

for

SOPRANO AND ORCHESTRA

by

ELINOR REMICK WARREN

text by

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PUBLISHERS

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litzer Organ. Many works from the Edwin Ashdown catalogue consisting of material by Boellman, Franck, Lyon and Rowley will for the first time be made available for sale in this country. A fully detailed catalogue of these works will be issued in October.

String music will be represented by works of Ginastera ("Pampeana No. 1") Ben Weber (a Fromm Foundation Award) (Sonata da Camera), and Herbert Fromm (Sonata in G).

Miscellaneous works are Salzedo's Prelude Intimes for harp, Pergolesi's Concerto in G for Flute, Head's Three Pieces for Oboe, Howell's Sonata for Clarinet, Nicolai Malko's Concerto for Clarinet, Steve's arrangement of Haydn's Concerto No. 2, for Horn, Schoeck's Concerto, Op. 65, for Horn, "A Lament" by Klein for trumpet. Works by Allen, Cohen, Rosen, Dillon, Karrel, Rawski, Lewin and Kraft constitute the ensemble category.

Of special note will be the edition by Benjamin Britten and Imogen Holst of music for recorders, which includes duets for descant recorders, folk songs for three descant recorders, and recorder pieces from the 12th to the 20th century.

Songs by Thomas de Hartmann, Ned Rorem, Seymour Barab, John Duke, Joseph Enos, John Fraser, Michael Head, James Turner and Dieterich will be issued. Britten's "Winter Words", a set of eight lyrics and ballads of Thomas Hardy is written for tenor. Separate arias from the Mozart operas (Dent version) will fill a long felt need.

Choral music will be issued in all grades and arrangements by such well-known writers and arrangers as Harry Wilson, Walter Ehret, Anthony Donato, Alec Rowley, Roff, Eric Thiman, Arthur Benjamin and Aaron Copland, John Klein, Arthur Oldfield, Thomas Pitfield, Gerald Finzi and Ramiro Cortez. The Salute to Music collections for SSA and SAB are well worth the attention of choral teachers and conductors. They will also find much to commend in Walter Ehret's

Teen Tunes and Teen Carols, both arranged for SA(CAMB)B.

Boosey and Hawkes continues as agents for Carisch for Milan, Belaieff Editions and Barry of Buenos Aires. The professional, symphonic and retail departments continue to function from the New York address at 30 West 57th Street, while sales, production, educational and mailing departments are located at Bay Avenue in Oceanside, Long Island (P. O. Box 418, Lynbrook).

BROUDE BROTHERS

Broude Brothers, in conjunction with its subsidiary firm Rongwen Music, Inc., will present many new works in 1955-56. Ernest Bloch's Symphony for Trombone and Orchestra and the "Proclamation" for Trumpet and Orchestra are two outstanding works to be released this year. (Piano reductions of the scores will also be published). Several works by Jan Meyerowitz will be released shortly: "Homage to Hieronymus Bosch" for two pianos, four hands; Short Suite for Brass Instruments (two horns, three trumpets, two trombones and bass tuba); "How Godly is the House of God" for mixed chorus and brass ensemble or organ or brass ensemble, organ and timpani. Compositions by Vernon Duke will include his "Parisian Suite" for Piano; Sonata ("Souvenir de Venise") for Piano or Harpsichord; Four Songs on poems by William Blake; Six Songs from "A Shropshire Lad" (Housman), and a group of a cappella choral works based on texts by Ogden Nash.

Additional publications include eight Burns settings by Alton Rinker for mixed chorus a cappella; Leo Smit's "Love is a Sickness" for women's voices and piano obbligato, and "Fantasy: A Farewell" and Two Characteristic Pieces, both for piano solo; Frederick Werle's Sonata Brevis No. 2 and Toccata (both for piano solo) and the Variations and Fugue for Brass Instruments; Jean Berger's Divertimento for Three Treble Instruments, Sonata da Camera for oboe and piano (also for oboe and string orchestra), "Caribbean Cruise" for two pianos, four hands, "O Come Let Us Sing unto the Lord" and "Take from Us, Lord" both for mixed voices a cappella, and Suite for Flute and Piano.

The following choral settings by Jan Meyerowitz will be released: "The Old Man" (Haydn) for mixed voices with piano accompaniment; "The Morning Star is Swiftly Dawning" (Praetorius) and "Dancing and Prancing" (Hassler) both for mixed voices a cappella; the Dream Chorus from "Dardanus" (Rameau) for soprano, alto and bass solo, mixed chorus with piano accompaniment. In addition, Meyerowitz has edited three folk songs for mixed chorus a cappella. Other publications are Herbert Haufrecht's "A Woodland Serenade" for flute, oboe, clarinet, horn and bassoon and "The Clock Shop" for voice and piano; "Ballet in Blue" for piano solo by Morris Mamorsky; Anthony Strilko's "Three Cinquains" for soprano solo and mixed chorus a cappella; Jaime Mendoza-Nava's "Gitana" and Three Bolivian Dances (both for piano solo) and "Estampas y Estampillas" for two cellos or choir of cellos.

Further additions to the catalogue will be Ernst Bacon's "Okefenokee" for clarinet and piano, "The Woodchuck" for bassoon and piano, "Down Yonder" for mixed voices with piano accompaniment and "Burnt Cabin Branch" for flute and piano. John La Montaine's Toccata and "A Child's Picture Book" (both for piano solo); Rudolph Goehr's Concerto Canzante for two violins or choir of violins; "Psalm XIII" for mixed voices a cappella by Warren Martin; Menahem Bensussan's "Circus Scrapbook" and Novelette, both for piano solo; Ernst Krenek's Suite for Flute and

Piano (also for flute and string orchestra) and the Suite for B-flat Clarinet and Piano (also for clarinet and string orchestra); Vittorio Rieti's Partita per Flauto, Oboe, Quartetto d'Archi e Clavicembalo obbligato and the Sonata all' Antica per Clavicembalo o Pianoforte; Arthur Harris' Diversion for Woodwind Quartet and the Four Pieces for Three Instruments.

Also "The Vintner's Daughter" for piano solo by Miklos Rozsa; Edward T. Cone's "Excursions" for mixed voices a cappella; two works by Arthur Frackenpohl, "Elegy on the Death of a Mad Dog" for mixed voices, soprano solo ad libitum, piano four-hand accompaniment and the "Psalm VII" for mixed voices and organ; Rudolph Reti's "The Magic Gate" (Five Pieces for Piano); Lewis Allan's "A Long Way from Home" for voice and piano.

CHAPPELL

In the field of show music, the Chappell Group has already gotten off to a quick start with the following important productions: "Pipe Dream" by Richard Rodgers and Oscar Hammerstein; "Reuben Reuben" by Marc Blitzstein; and "Pygmalion" by an Jay Lerner and Frederick Loewe.

In the standard department, the following orchestral and dramatic works are current: Morton Gould's Invitations for Four Pianos and Woodwind Choir, "Showpiece", for (Orchestra and Dance Variations for Two Pianos and Orchestra, George Kleinsinger's "Coney Island" for Orchestra, Overture On American Folk Themes for Orchestra and "Dawn To Dawn", a suite for piano and orchestra. Alexei Haieff's Ballet in E, a suite in three movements, Jerome Moross' "Last Judgement" and "Red Riding Hood Revisited", a ballet ballad.

Dai-Keong Lee's orchestral suite from "Teahouse Of The August Moon", Robert Kurka's "Good Soldier Schweik" suite for wind Orchestra are also listed.

Among the works to be published shortly are Gail Kubik's Concerto in D for Violin and Orchestra and the one act opera "Boston Baked Beans"; Marc Bucci's one act opera "The Dress"; the "Victory At Sea" suite for orchestra (and concert band) by Richard Rodgers; Dance Portraits, a suite for piano solo by George Kleinsinger; Sonata for Piano, by Alexei Haieff; "Song Of All Seas, All Ships" for mixed chorus and orchestra by Joseph Wagner; Rose Variations, for solo cornet and concert band by Robert Russell Bennett; "A Set Of Moods", suite for piano and "The Cherry Tree Legend", a choreographic cantata by Trude Rittman.

CARL FISCHER

Carl Fischer, Inc., announces plans for the 1955-56 season that provide for the issuance of new publications in a large number of categories. Howard Hanson, Norman Dello Joio, Peter Mennin, Lukas Foss, Douglas Moore, William Bergsma, and many others are among the composers from whom the firm has obtained new works. Important among the recent acquisitions is "Griffelkin", the opera by Lukas Foss to a libretto by Alastair Reid that has been commissioned by the National Broadcasting Company and which is to have its premiere in a telecast on Nov. 6. Carl Fisher, Inc., will publish the vocal score.

A new series of orchestral arrangements and transcriptions by Eugene Ormandy will begin with a Handel item. The Carl Fisher study score series will be augmented by Peter Mennin's Fifth Symphony and Concerto ("Moby Dick") and by Dello Joio's "Epigraph" and Ricerari Bergsma's Third String Quartet and Mennin's Second String Quartet are

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PUBLISHERS

also to be printed. Other works by Dello Joio to be published include the clarinet and piano score of his Concertante for Clarinet and Orchestra, his Aria and Toccata for Two Pianos, and some smaller works. Howard Hanson's "How Excellent Thy Name", already published for women's chorus, will be brought out in a version for mixed chorus, and his Pastorale, now available for oboe and piano, will soon be released in its original form for oboe, harp, and strings. Douglas Moore's short opera, "The Emperor's New Clothes", will be off the press very shortly, and his "Cotillion Suite" for string orchestra will follow soon thereafter.

Bernard Taylor's collection, Contemporary Songs in English, will be brought out in two keys. This will include songs by American and English composers for concert, recital, and studio use. Among the 14 composers to be represented are William Bergsma, Norman Dello Joio, John Duke, Isadore Freed, Mary Howe, Douglas Moore, and Ralph Vaughan Williams. Songs to be published separately include several by Dello Joio, Celius Dougherty, John Duke, Hall Johnson, Robert MacGimsey, and John Jacob Niles.

Choral music will hold an important position in the schedule. Among the composers and arrangers to be represented are Irvin Cooper, Theodore Fitch, Alexander Grechaninov, Warner Emig, Hall Johnson, Burt MacBride (a senior editor of the *Reader's Digest*), Carl F. Mueller, John Jacob Niles, Francis Pyle, William N. Simon, Charles Touchette, and Mary Elizabeth Whitner. A new choral piece by Peter Wilhousky, "Blessed is the Man", has just appeared.

"Tangents", a set of 12 concert pieces for piano by William Bergsma, will probably be off the press in a few months. Everett Helm's "Brasiliana Suite", of which the first two movements, "I Would Flee Thee" ("Quero fugir-te") and "Pardon, Emilia" ("Perdão, Emilia") were issued a short time ago, will be rounded out by the publication of the closing piece, "Toccata Brasileira". Harold Triggs' "Danza Brasileira", which has been much played in concert in its original form for violin and piano, has been arranged by the composer for piano solo and also for two pianos, four hands; both versions will be released in the course of the season. A new edition of the Brahms-Paganini Variations will include preparatory exercises by Andor Foldes designed to make each variation in this extremely difficult work less of a problem to the student.

Organ publications now in process of production include The Church Organist by Frank Asper, organist of the Salt Lake City Tabernacle, and compositions by Norman Coke-Jephcott and Richard Warner.

New issues for wind players will include Julian Menken's Anthology of Symphonic and Operatic Excerpts, for bass trombone.

Educational material, always a major item in Carl Fischer's yearly output, will again figure very prominently. For piano there will be several additions to the highly successful series of compositions, arrangements, and editions by Maxwell Eckstein, as well as pieces by William Scher, N. Louise Wright, Everett Stevens, and others.

Of special interest is the prize-winning "American Legion March" by Captain Samuel R. Loboda, which has been officially adopted by the American Legion. This will be published not only for band, but also as a song and in choral versions. Other band music, mostly for the school field, will include works by Henry Fillmore, Merle Isaac, David Bennett, Howard E. Akers, Lawrence Chidester, and Eli Siegmeister.

Lucien Cailliet's well-known ar-

range for orchestra of the Toccata and Fugue in D minor by Bach, previously included in the Carl Fischer Rental Library, will be published.

Books will include "Technique and Style in Choral Singing" by George Howerton, Dean of the School of Music, Northwestern University, and "The Advanced School for Fingering the Violin" by the late Carl Flesch.

"I Am an American" by Carmen Dragon, a choral work published for mixed chorus and narrator with orchestra or band accompaniment, will be published in a simplified version.

J. FISCHER

The firm of J. Fischer & Bro., now in its 92nd year of activity in the music-publishing business, will move out of New York and locate in New Jersey. A new building of modern Colonial architecture is now being erected on a three-acre tract in Glen Rock. The new building, when completed, will house all of the activities of the firm and will allow for considerable expansion. A comfortable meeting room, suitable for local music or civic groups, and several studios are incorporated in the structural plans.

J. Fischer & Bro. was founded in 1864 by Joseph Fischer in Dayton, Ohio. The business was moved to New York in 1875, where Joseph Fischer, in addition to his professional work as a music director, found greater possibilities for the development of the music-publishing industry. While the firm specializes in religious and educational music, the list of publications today covers every type and form of music.

GALAXY

For the new season Galaxy Music Corporation will offer in the fields of songs and choral compositions a considerable number of compositions by American composers, both those of national reputation and newcomers.



The new J. Fischer & Bro. plant in Glen Rock, N. J.

In the concert songs there are two by Richard Hageman, a new setting of "The Owl and the Pussy Cat" for lyric soprano and "A Lover's Song", the latter to a poem by Robert Nathan; for coloratura soprano there is Estelle Liebling's arrangement of George Alexander Lee's "I'll Be No Submissive Wife!"

Other new high-voice songs are Julia Smith's setting of "The Love I Hold", a poem by Karl Flaster (the last of a set of "Three Love Songs", the first two of which were issued last year), and Charles Black's "The Lights", a Christmas song suitable for recital as well as for church use.

The medium-voice songs are Mary Weaver's "The Heart of Heaven", Orvis Ross's "The Lamb", Powell Weaver's "The Bells of Time" and Richard Manning's arrangement of an American folk melody, "A Kentucky Riddle". Sir Philip Sidney's "My True Love Hath My Heart" is issued in a setting by Marcel G. Frank for medium-high voice. For low voice there is a single issue, Eunice Lea Kettering's "Gifts".

In the sacred-song field Galaxy has published Katherine K. Davis' arrangement for medium voice of Lully's "Bois Epais", to adaptation of Psalm 91 by Dorothy W. Pelzer, under the title "Blest Are They", and Miss Davis' original song, "My God Hath Sent His Angel" for high voice.

A single new piano publication is a simplified arrangement of Cyril Sott's famous "Lotus Land", the arrangement by Henry Levine, well-known for his

many arrangements of difficult piano compositions. In this case he has arranged the Scott piece so that it can be played by the average amateur pianist, approximately Grade 3 or 4.

For Thanksgiving services an anthem entitled "A Harvest Hymn" by William C. Deihl is published.

Among the new Christmas issues there are two compositions for choir of mixed voices and junior choir, John W. Work's "Go Tell it on the Mountain" and Richard Kountz's "All Ye Good People"; for four-part mixed chorus there are George Blake's "While Shepherds Watched Their Flocks", John Leo Lewis' "He Whom Joyous Shepherds Praised" and Edwin Liemohn's "Lullaby at the Manger". For women's chorus, three-part, there is Amy Worth's "Sing of Christmas", and Bach's "Laud We The Name" from the Christmas cantata, "For Us a Child is Born", arranged by Katherine K. Davis. A single offering for male chorus is Ladislav Helfenbein's arrangement of "Thou Must Leave Thy Lowly Dwelling" from Berlioz's "The Childhood of Christ".

In the nonseasonal category of sacred issues, new anthems include Lowell Riley's "Thou Art the Child of God", Aneurin Bodycombe's "Teach Me, My God", Robert L. Sanders' "A Song of the Spirit", a setting of a Tagore poem; two by Carl F. Mueller, "Guide Me, O Thou Great Jehovah" and "Ministry of Song"; Richard Kountz's "O Praise the Lord with

(Continued on page 20)

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PUBLISHERS

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One Consent"; Sven Lekberg's "My Heart is Ready, O God"; Helen C. Rockefeller's "Prayer of St. Francis"; and Eugene Feher's "Whoever Believes in Me". Robert Elmore's "Short Communion Service" is a notable addition to music for the Episcopal service.

Turning from church music to secular choral compositions, Galaxy has published for a cappella mixed chorus John W. Work's setting of Langston Hughes's "I've Known Rivers", for eight-part chorus. For women's chorus, three-part, there is Glenn Bacon's "Mourn, Mourn", Cecil Cowles's "Peace at Twilight", Hermene Warlick Eichhorn's "Mexican Music Makers (Mariachis)" and Marcel G. Frank's "Santa Maria". For four-part women's chorus Mario Castelnuovo-Tedesco has set Keats's "On the Grasshopper and the Cricket". In the male chorus field Castelnuovo-Tedesco has set for unaccompanied chorus three of Keats's famous poems: "Happy is England", "To One Who Has Been Long in City Pent" and "Old Meg". There is also a "Cowboys' Night-Herding Song", an arrangement of an American folk tune by Marcel G. Frank.

Two new publications for organ are John Blackburn's "Grand Choeur, with Trio in Canon" and Shirley Munger's "Marche Humoresque".

LEEDS

Leeds Music Corporation will continue to publish works of American and Soviet composers. Among the works soon to be issued are Prokofiev's last Piano Sonata (Sonata No. 9, Op. 103); the new cycle of Preludes and Fugues, Op. 87, by Shostakovich (it will be available in two volumes), and the same composer's Symphony No. 10 in study score form; a group of children's pieces by American composers: Alan Hovhaness, Harold Lawrence, Marga Richter, Alan Skelly and Stanley Wolfe. Among the important orchestral works to be issued in study score form will be Nikolai Lopatnikoff's Concertino for Orchestra and his Symphony No. 3. Vincent Persichetti will be represented by his Sonata for Two Pianos. An original work for two pianos by Rachmaninoff entitled "Russian Rhapsody" will be published.

Leeds Music Corporation continues

to represent Israeli Music Publications of Tel-Aviv. In this edition will be available works by Milhaud ("David", a complete opera), Ben-Haim (a Sonata for Piano and a "Book of Verses" for chorus), Partos ("Ein-Gev"—Symphonic Fantasy) and Villa-Lobos ("L'Odyssee d'une Race").

Leeds Music Corporation also represents the catalogue of Ediciones Mexicanas with works by Chavez Galindo, Halfiter, Moncayo, and others.

A 40-page catalogue of orchestral works available on rental from the various catalogues represented by Leeds Music Corporation is now being prepared and can be obtained, free, on request.

EDWARD B. MARKS

For the season 1955-56 the Edward B. Marks Music Corporation has stepped up its publication program. Added to its already extensive catalogue in band music, will be: Beethoven—"Suite for Band"; Rimsky-Korsakoff—"Coronation Scene"; and John J. Morrissey—"Rusticana—a Dance Fantasy". In the choral field there will appear an altogether new series of choral transcriptions by Hall Johnson: "Walk Together Chillun", "Trampin'", "Way Over in Beulah Land", "Sometimes I Feel Like A Motherless Child", and others. Roger Sessions will contribute his "Mass for Unison Chorus and Organ" and there will be "Sacred Choral Pieces" by Gretchaninoff. Soon to come off the press are many choral masterpieces of the past with stress upon 15th- and 16th-century composers.

To extend its growing Organ Library the Marks corporation is preparing the publication of Liszt's Organ Works. Study Scores for Orchestra will add two new works by Roger Sessions: "Idyll" for Soprano and Orchestra and the Third Symphony.

For the piano, many pieces for beginners are planned among others Children's Pieces by Lecuona and Suite Miniature by Gretchaninoff. 1956 celebrates Mozart's 200th anniversary. Marks joins this celebration with the Sonatas, K. 331 and K. 457, which were prepared by Artur Schnabel shortly before his death. Also for piano will appear Twelve Preludes by Alexander Tcherepnin. The pieces in the two new record albums by RCA Victor, Lecuona by Lecuona and Lecuona Plays for Two have in the main been published; the remaining few will soon be in print.

Opera also is represented in the Marks catalogue by two new works, "The Bad Boys in School" by Jan Meyerowitz and "The Farmer and the Fairy" by Tcherepnin.

Roger Sessions appears once more as a contributor to the Marks catalogue with his Sonata for Violin.

MERCURY

A major publication project of Mercury Music Corporation during the coming season will be the development of the Green Lake Choral Series, which was launched during the summer under the auspices of the Board of Education and Publication of the American Baptist Convention. The series, which is under the general editorship of George Lynn, has as its objective an enriched standard of music in the nonliturgical church. At the same time, this group of publications is planned to fall within the technical scope of the small church, where the musical forces are volunteer rather than professional. The first group of Green Lake choral issues numbered a dozen but a much larger number will be added during 1955-56.

More than 30 additional titles will be added to the Heugel Edition of classical pocket scores, distributed by

Mercury, by the end of the fall. This will complete the original prospectus of the addition, which now constitutes a musically accurate and outstanding easy-to-read "basic library" or orchestral and chamber masterpieces.

The scores of Milhaud's Sixth and Seventh Symphonies will follow shortly upon the Fifth Symphony, recently published. All three symphonies will receive American premieres within the year—an impressive demonstration of the composer's productivity and popularity. Jolivet is another contemporary composer stressed in Heugel plans this year, which include his Symphony and Second Trumpet Concerto.

MILLS

The plans of Mills Music, Inc. and its affiliate companies for 1955-56 season are the most ambitious that have been undertaken by this firm in its 36 year history.

With the formation of Mills Music Ltd., in London and Editions Mills Music Belgium, Mills Music is now in an enviable position to publish works not only by leading American composers, but by contemporary British and continental composers as well. In the fall of 1955 and of 1956 new works by Leroy Anderson, Don Gillis, Dominic Savino, Frank Perkins, Solito De Solis, Paul Durand, Donald Phillips, Charles Williams and others are scheduled to appear. In addition, Mills's affiliation with Alfred Lengnick Co., of London; Joseph Williams Ltd., of London; Francis, Day & Hunter, of London (classic department); Editions Curci, of Milan; Imudico, of Copenhagen, and Musicales Internationales, of Paris; Arcadia Music Publishing Co., Ltd., of London, will mean a vast number of releases in the American market. In the piano field, Mills will continue its leadership with publications of new solos, duets, collections and methods by distinguished composers and educators. The release of new compositions in the orchestral, band, vocal, piano, instrumental and choral fields by Mills Music in 1955-56 will be unusually rich.

MUSIC PUBLISHERS HOLDING CORPORATION

Recent publications by the firms that make up Music Publishers Holding Corporation (Harms, Witmark, Remick, New World and Advanced) include important symphonic works by George Gershwin that are now available on outright purchase: "Cuban Overture", "I Got Rhythm Variations" and Second Rhapsody. Also available are new Robert McBride transcriptions for symphony orchestra of "Girl Crazy" Overture, "Wintergreen for President", "Of Thee I Sing" and "Of Thee I Sing" Overture. Of special interest to pianists are the Six Concert Etudes by Earl Wild, based on six of George Gershwin's most famous melodies.

New symphonic band works include Joseph Wagner's Concerto Grosso for 3 Solo Cornets and Solo Baritone and the "American Jubilee" by the same composer. During the past year the new Ada Richter Piano Course received its introduction, and the five books have been supplemented with "Adventures at the Keyboard" and "Keyboard Games". New operettas now available are "Annie Laurie" (musiplay), "Roaring Camp" (musiplay), Victor Herbert's "The Fortune Teller" and "Babes in Toyland" in amateur editions.

Many new song folios were published during the past season and MPHC continued its policy of issuing a wide range of new educational materials for chorus, band and orchestra. Important new choral material in-

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For catalogue, write A. Hull, 96 Grove St., New York 14, N. Y.

PUBLISHERS

cluded works by Frank Campbell-Watson, Anthony Donato, Haydn Morgan, Katherine K. Davis, Irving Fine, William L. Dawson, and T. Frederick H. Candlyn, and others.

Prominent among forthcoming publications will be David Diamond's Sixth Symphony; a new Easter cantata, "The Risen Christ", by Robert Barrow; "The Veteran of Heaven", cantata (for SATB), by Ralph L. Baldwin; "The Second Belfrey Book" by Katherine K. Davis; "Love Scene" from Howard Hanson's "Merry Mount", for symphony orchestra; and Lawrence and Lee's new musical play "Familiar Stranger".

MPHC has now formed a Dance and Ballet Publications Department with Frank C. Barber at its head. Contracts were recently signed with the Dance Notation Bureau, Inc. designating MPHC official publishers of choreographic works in Labanotation. This is the system of graphically indicating all forms of human movement with a set of symbols devised by Rudolf Laban. The first two volumes of a course of study by Nadia Chilkovsky are now being distributed, "My First Dance Book" and "The Three R's of Dancing—Vol. I". Forthcoming works in this new medium will include "Dance of the Little Swans" choreographed by George Balanchine; "Sixteen Dances in Sixteen Rhythms" by Ted Shawn; "Twelve Ballroom Dances" by Fred Astaire; and "Eight Dances for Children" by Adele Hugo. All of these will be available complete with music, notation in Labanotation, and word descriptions of steps and movements.

OMEGA

Omega Music Edition's schedule of publications for the next six months includes many items of exceptional interest. In commemoration of the bicentennial of Mozart, Omega Music Edition is publishing the complete works in the original text as issued under supervision of Köchel, Brahms, Spitta, Nottebohm, von Walderssee, and Espagne. The edition will consist of 75 volumes, in a practical format (6½ x 8¾) at popular prices. Among the first volumes scheduled for early publication will be the 25 piano concertos, in score (six volumes) and the cassations and serenades for orchestra (eight volumes).

Also in work is a new edition of the Brahms Thematic Catalogue, brought up to date, with a discography of the available works on records. This book will contain about 208 pages with a leaf size 7¼ x 10.

Recorder players will have several important additions to their repertoire. First, Erich Katz adds the Third Recorder Duet Book (folk dances of many lands) to the series of music for C and F recorders. He also will be represented by his Suite of Jewish Folk Tunes (Chanukah Melodies) for three recorders (or other instruments). A new and practical beginner's book for recorder is Arthur Nitka's Omega Recorder Method—seven easy steps to recorder-playing. This method is based exclusively on tunes that have become popular in the United States. For recorder and piano there is Ficco's Allegro, the recorder part edited by Erich Katz.

Antoni Szalowski, Polish composer now residing in Paris, and a Boulanger prize-winner, has a remarkable Wind Quintet for Flute, Oboe, Clarinet, Bassoon and Horn coming off the press. This work in three movements will receive its premiere during the fall season.

In addition, there will be settings of Shelley's two poems "Song" and "To —" for voice and viola by G. Karnovich; Alfred Troemel's "Aunt Sally

in Switzerland", for Violin and Piano; and a collection of Pieces for Clarinet and Piano, edited by Irving Neidich.

C. F. PETERS

The growth of Peters Edition, which necessitated a move last year to larger quarters at 373 Fourth Avenue, New York 16, N. Y., has continued throughout the year and active further expansion of the catalogue is in process.

The new 1956 Orchestra Catalogue, just off the press, lists nearly 1,000 works for purchase or for rental, covering the fields of full orchestra, chamber orchestra, string orchestra, solo instruments or voices with orchestra, and major choral works. Among the highlights of the latter section is a new Urtext edition of the Handel "Messiah", just released. New last year is a complete edition of the Mozart "Requiem", and a wide selection of other such works is available, among them the Bach "Magnificat", Bruckner "Te Deum", Verdi "Te Deum" and "Stabat Mater". Much less-familiar music is represented—symphonic works by the "other" Bachs (C.P.E., J.C., W.F.) and Haydn (Michael) and Mozart (Leopold). A large selection of concert excerpts from Berlioz operas is available for purchase, and there are many important contemporary works, including some by Schoenberg (Five Pieces for Orchestra; "Accompaniment to a Cinematographic Scene"), Tcherepnin (Suite, Op. 87), Arthur Berger ("Ideas of Order"; Serenade Concertante), Charles Jones (Introduction and Rondo) and others. As sole agents for the Donemus Foundation, C. F. Peters Corporation represents most contemporary Dutch music.

From the catalogue of Goodwin & Tabb, London, recently added to the many sole agencies of C. F. Peters Corporation, comes a wealth of standard orchestra literature for purchase (Beethoven, Haydn and Mozart symphonies; Mozart concertos; Brahms, Berlioz and Mozart overtures; etc.); these will supplement the already famed Urtext Peters Editions of the Bach "Brandenburg" concertos and suites, and Corelli and Handel concerti grossi.

The rental section of this 1956 Orchestra Catalogue includes the complete Bruckner symphonies (Urtext), the Mahler Fifth Symphony, the Carl Nielsen Third Symphony, seven Strauss tone poems, the Reger Mozart Variations, and works by Brahms, Grieg, Rimsky-Korsakoff, Tchaikovsky, Weber and many others. The list of contemporary composers includes Debussy; Honegger; Ibert; Prokofiev; Stravinsky; the Scandinavians Egge, Johansen, Riisager, and Valen; the French Bondeville, Landowski, and Sauguet.

Some 150 Classic and Baroque orchestra works are now available for purchase. Recently released are works by J. C. Bach (two piano Concertos), Geminiani, Gluck (Flute Concerto), Handel (Oboe Concerto), Heinichen, Sammartini, Stamitz, and Telemann (Oboe Concerto, "Musique de Table"). In preparation are symphonies by Gossec, a complete edition of the Thomas Morley "Consort Lessons", the Charles Avison Concerto Grosso after harpsichord sonatas of Scarlatti, and the Carl Pachelbel "Magnificat". These latter works are to be released in the New York Public Library publications series, which this year has included two important issues of early American Moravian music: Ten Sacred Songs for Soprano and Strings, and the complete Six String Quintets of J. F. Peter (score and parts), some of the earliest chamber music written in America.

C. F. Peters Corporation has just acquired exclusive representation for the Wilhelm Zimmermann Verlag, including two Medtner piano concertos

and other Medtner works, also a large repertoire of music for guitar, for recorder, and for harp. Harp music is already well represented in the new Peters Edition Instrumental and Chamber Music Catalogue, with particular emphasis on the active school of contemporary Dutch harp composers from the Donemus lists. Many of these works are for interesting chamber-music combinations with harp. Early harp music, too, is being published, such as the E. T. A. Hoffmann Quintet for Strings and Harp. A new edition of the Schubert Guitar Quartet will appear in a few weeks. From the firm of Robert Lienau come editions of 12 Johann Rosenmueller sonatas for strings and piano.

A new publication of special interest, from Schott Frères (Brussels), is the Armand Ferté Piano Method. M. Ferté is a professor at the Paris Conservatory, and his method has been highly endorsed by leading concert artists, among them Casadesu, Cortot and Dupré. A new English-Spanish-Portuguese edition makes the Ferté Method accessible for the first time to teachers in the Americas.

The list of C. F. Peters Corporation agencies is as follows: Alsbach, Broekmans & van Poppel, Bruckner Verlag, Choudens, Donemus, Dow, Engstrom & Soedring, Eulenburg, Rob. Forberg, Goodwin & Tabb, Heinrichshofen, Hinrichsen Edition, Hug, Kneusslin, Lienau, Lyche, McGinnis & Marx, Schott Frères, Taunus, and Zimmermann.

Over 150 new Eulenburg Miniature Scores have been added during the past year and many more are in preparation. Too numerous to list here and too varied to summarize, they are



Josef Lange's portrait of Constance Mozart, as reprinted in the 1956 Peters Edition Music Calendar, devoted to the Mozart bicentennial

listed in a Supplement to the Eulenburg Miniature Scores Catalogue, ready for distribution in Fall, 1955. Special mention must be made of the distinguished series of cloth-bound volumes of Eulenburg Scores.

Only the orchestra department of Peters Edition itself has been referred to above; expansion is taking place in all other fields of music as well. Some of the newest publications are Handel, Mendelssohn and Schumann vocal duets, and two-piano compositions of Brahms, Chopin and Mendelssohn. The first two volumes of Flor Peeters' (Continued on page 22)

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- The Spitfire: Prelude and Fugue for Orchestra
- String Quartet in A Minor
- Sonata for Violin and Pianoforte
- Two Pieces for Violin and Pianoforte

PUBLISHERS

continued from page 21

"Chorale Preludes on Gregorian Hymns" are in print and a third volume will appear shortly; these provide a fitting companion to his earlier "Chorale Preludes on Well-Known Hymn Tunes". All three volumes of his "Ars Organi" are now available. Another new organ collection comprises 25 chorale preludes by the noted German organist Helmut Walcha.

More and more American composers are represented in the C. F. Peters catalogues; listed or in preparation are works by Marion Bauer, Arthur Berger, Ingolf Dahl, Everett Helm, Lockrem Johnson, Charles Jones, Robert Palmer and Douglas Townsend. Distinguished concert artists and educators appear as editors, among them Joseph Szigeti (Bach, G minor Violin Concerto), Yehudi Menuhin (Mendelssohn, D minor Violin Concerto and F major Violin Sonata), Sidney Beck, Walter Buszin, Hans T. David, Arthur Mendel and Fritz Oberdoerffer.

A new Urtext edition of the Mozart Piano Sonatas is just off the press and other Mozart Urtext editions will be available during the coming season. The hitherto unpublished studies of the late Mozart scholar Alfred Einstein are being incorporated into Peters Edition publications of Mozart.

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GRAY-NOVELLO

The traditional Peters Edition Music Calendar will be, in 1956, a special commemorative Mozart Calendar, just off the press.

THEODORE PRESSER

Of prime interest in the publication plans of the Theodore Presser Company for 1955-56 is Nathan Broder's new edition of Mozart Sonatas and Fantasies for piano. Other projects include publication of "Three Japanese Dances", transcribed for band from the original orchestral version by the composer, Bernard Rogers; a study score of Fantasia for Solo Horn, Kettledrums and Strings, also by Mr. Rogers, will be issued. This is being done in conjunction with reactivation of the Presser Rental Library, which will eventually make available works by contemporary composers in all categories—orchestral, chamber, choral, etc. Early acquisitions for the rental library include, besides the Rogers' works, the prize-winning Suite for Trumpet and Strings by William Latham and the "Missa Brevis" of Ramiro Cortés, for SSA and 11 woodwind instruments (awarded Euridice Prize, Philadelphia Art Alliance 1954). Both the Latham and Cortés pieces are to be published in piano reductions.

Other planned releases include the late Karol Rathaus' Four Studies after Domenico Scarlatti for piano; "American Dance" Suite for two pianos, and Prelude for Piano by Julia Smith; choral arrangements by Gardner Read, Josef Alexander, Ernst Bacon, and William Grant Still; and "Three Psalms" for a cappella chorus, set to the original Hebrew by George Rochberg.

Now underway is the issuance of a series of contemporary graded piano pieces for teaching purposes, of which Isadore Freed is the editor. Mr. Freed's aim (and in this the publisher concurs) is to have compositions representative of all the generations of producing American composers so that the series will eventually mirror current styles and directions in contemporary music that are within the technical and musical grasp of the young student.

School music in categories of choral material for elementary, junior high and senior high schools, and of instrumental ensemble is also planned. In this connection, there will be choral publications by Rufus Wheeler-Elie Siegmeister, Ruth Bampton, William Grant Still; instrumental music by Rolf Scheurer, Ivan Langstroth, Paul Pisk, George Abbott, Anthony Donato, Richard Walker. New band releases will include "Whirligig" by Walter Sear and "Intrigue" by Louis Palange. Also planned is the continuation of educational piano folio series: Folkways, U. S. A. by Elie Siegmeister, and Command of the Keyboard by Alfred Mirovitch.

G. SCHIRMER

A great number of contemporary American works are in the process of publication at G. Schirmer, Inc. Samuel Barber's new oratorio "Prayers of Kierkegaard", performed recently in Boston, New York, Chicago, Tanglewood, Vienna, and London, will be published with English and German text. The complete songs of Samuel Barber are being made available for the first time in one volume, published for high as well as for low voice. A new orchestral work by Samuel Barber, "Medea's Meditation and Dance of Vengeance" will be heard for the first time during the current season.

Leonard Bernstein's new Violin Concerto, Serenade, recently introduced here and abroad by Isaac Stern, is scheduled for early publication and the score of his Suite from the film "On the Waterfront" has just been added to the Schirmer list.

Two important orchestral works by Ernest Bloch will soon be off the press: the Sinfonia Breve and a brand new Symphony in E flat. The Fourth String Quartet by Bloch is likewise scheduled for early publication. Other recent additions to the concert repertoire: Paul Creston's "Invocation and Dance", commissioned by the Louisville Orchestra, an orchestral version of William Kroll's famous violin piece "Banjo and Fiddle", and a piece by the young American composer Charles Turner, "Encounter", which will be introduced later this season by George Szell and the Cleveland Symphony. Schirmer has also just acquired the American rights in Respighi's "Rosiniana".

The musical comedy "Kittiwake Island", music by Alec Wilder, book by Arnold Sundgaard, will be a new addition to the large catalogue of operas developed by Schirmer during recent years. There will also be a new opera by Stanley Hollingsworth to be performed by the NBC Television Opera Theater in February, 1956.

Other works of special interest scheduled for publication are a new Christmas cantata by J. J. Niles, "Mary The Rose", the "German Requiem" by Heinrich Schütz, edited by Arthur Mendel, and a collection of famous operatic choruses, compiled and edited by Kurt Adler, chorusmaster of the Metropolitan Opera. The seventh and eighth volumes of the Organ Works by J. S. Bach, edited by Albert Schweitzer and Edouard Nies-Berger, will complete this monumental publication.

In the field of educational music, Schirmer announces, among many other publications, two volumes of piano pieces entitled Introduction to Bach compiled by Alfred Mirovitch, a Teen-Age Piano Concerto by Tad Z. Kassern, a Concerto for Trumpet and Band by Maurice Whitney.

SCHROEDER AND GUNTHER

Schroeder and Gunther, Inc., will continue to specialize in the works of American composers and educators. It has issued piano-teaching material by Howard Kasschau, Helen Boykin, Mark Nevin, David Carr Glover, Jr., Jean Williams, Louise Garrow, and others who have had wide experience in this field.

The series of piano concertos written in the traditional three-movement form but adapted to student needs is a special feature of the Schroeder and Gunther catalogue.

SOUTHERN

Southern Music Publishing Company, Inc., continues to represent the following foreign publishing firms as sole agent in the Western Hemisphere: Irmaos Vitale, Rio de Janeiro; Wag-

ner Y Levin, Mexico City; A. Craz, Brussels (partial catalogue); Liber-Southern, Ltd., London; Enoch & Cie, Paris (partial catalogue) and C. Gehrman, Stockholm (partial catalogue). Southern is also the exclusive representative in the Western Hemisphere and Japan of Editorial Argentina de Musica, Buenos Aires and in addition, it is the sole world representative of the Editorial Cooperativa Interamericana de Compositores, Montevideo. Southern recently signed contracts to be the exclusive world representative of the music publications of the Pan American Union, Washington. Southern, which is a member of ASCAP, and its subsidiary firm, Peer International Corporation, an affiliate of BMI, will also publish many compositions by composers of the United States and other countries.

Among the important works in the publication list, are the following by Charles E. Ives: Scherzo for string quartet, Allegretto Sombroso for chamber music, A Volume of Nine Songs, "Robert Browning Overture" (orchestra score), First String Quartet, and some choral works; Richard Bales's Music of the American Revolution, Suite No. 2, for string orchestra; H. Villa-Lobos' "Big Ben" and "Daughters of Mary" for voice and piano, String Quartet No. 9 and Sinfonietta No. 1 (orchestra score); David Diamond's Piano Trio, Clarinet Quintet and Fourth String Quartet; Bernard Rogers' Psalm 68 for voice and piano, String Trio and "Leaves from the Tale of Pinocchio" (orchestra score); Anis Fuleihan's Divertimento for string sextet and Toccata for two pianos, four hands; Virgil Thomson's Suite from "The River" (orchestra score); William Grant Still's "To You, America" for band and "Wood Notes" for orchestra; Silvestre Revueltas' "Homenaje a Federico Garcia Lorca" for chamber orchestra, Two Little Serious Pieces for winds and songs; Harold Shapiro's Sonata for trumpet and piano and Serenade for string orchestra; Luis Sandi's "Suite from Bonampak" (orchestra score); William Schuman's Quartetto for four bassoons; band and orchestra works by Gail Kubik; songs by Ned Rorem; organ music by Halsey Stevens and Philip James; Trombone Concerto by Tibor Serly; chamber music and choral works by Domingo Santa Cruz; songs and piano music by William Flanagan; harp music by Carlos Salzedo; chamber orchestra music by Carlos Surinach; music for voice and piano and chamber music by Elliott Carter; String Quartet by Julian Orbon; piano music by Ernst Krenek, Joseph Wagner, Alexander Maloof and Miguel Bernal; songs by John Edmunds, Constant Vaclain, Isadore Freed, José Ardévol, Xavier Montsalvatge; choral works by Paul A. Pisk, Ernst Bacon and Anthony Donato. Compositions by Vicente T. Mendoza, Rudolf Maros, Agustin Lara, Andres



INITIAL SUCCESS. The first annual series of the Thompson Valley Community Concert Association, at Kamloops, B.C., ended successfully last spring with a recital by John Carter. From the left: Robert Bruce Macdonald, accompanist; Agnes Binns, association secretary; the tenor; Mrs. A. J. Millward, general campaign chairman; Campbell Carroll, president

PUBLISHERS

Sas, Peixe C. Guerra, Jan Sibelius and others will also be published.

Southern has also added to its rental library of orchestra works, compositions by Charles E. Ives, Julian Orbon, Xavier Montsalvatge, William Grant Still, Bernard Rogers, Anis Fuleihan, Silvestre Revueltas, Julia Perry, Joseph Wagner and others.

Southern is also the exclusive publisher of the Cranz orchestra scores and has already published a considerable number. Each score contains a piano arrangement of the score by Anis Fuleihan.

THE COMPOSERS PRESS

The Composers Press, Inc., has obtained an interesting group of compositions as the result of the 1954 Publication Award. They are: "Factions", for piano, by Ralph Briggs, University of Texas; Folk Song Fantasy for Brass Quintet, by William Presser, Mississippi Southern College; "Menuet Pompadour", for violin solo, by Paul Sladek, Pittsburgh; "Father, We Praise Thee", for mixed chorus a cappella, by Francis Pyle, Drake University; "The Plains-Prairie Schooner", for symphonic orchestra, by Anthony Donato, Northwestern University. Honorable mention was given to "Night", for medium voice and piano, by Emanuel Broutman, Chicago, and "A Dream", for violin and piano, by Severin Saphir, Berkeley, Calif. All publications are released with the exception of the orchestral work by Mr. Donato, which will be ready in the near future. The 1955 contest will be concluded Nov. 1; winning compositions will be published in early 1956.

CONTESTS

ARTISTS ADVISORY COUNCIL SECOND COMPOSER'S CONTEST. For a major orchestral composition of about 20 minutes in length. Award \$1,000 and performance by the Chicago Symphony. Deadline: Dec. 1, 1956. Address: Artists Advisory Council,

Room 650, 220 S. Michigan, Chicago 4, Ill.

THIRD INTERNATIONAL CASELLA PIANO CONTEST. Open to all pianists from 15-32. Contest to be held in Naples from April 15-23, 1956. For further information write the Secretary of the Accademia Musicale Napoletana, Largo Giulio Rodino 29, Naples, Italy.

YOUNG ARTIST COMPETITION. Auditions: Fort Collins Symphonie Society. Open to high school seniors only. Only violinists, violists, cellists, flutists, oboists, clarinetists, bassoonists, players of the French horn, and of the trumpet eligible to compete. Award: \$100 and appearance as soloist with the Fort Collins Civic Symphony. Deadline for applications: Nov. 15, 1955. Address: Young Artist Competition, Fort Collins Symphonie Society, Mrs. Harold Hosticka, 1500 LaPorte Ave., Fort Collins, Colo.

Brooklyn Philharmonia To Begin Second Season

The recently formed Brooklyn Philharmonia, under Siegfried Landau, will open its second season at the Brooklyn Academy of Music on Nov. 1. Five subscription concerts will be heard throughout the season, and there will be a special concert on April 14 featuring May O'Donnell and her Dance Company. An all-Mozart program, with Benno Rabinoff as soloist in a violin concerto, has been chosen for the opening concert, in which the first act of "Cosi fan tutte" will be presented. Among the soloists scheduled to appear during the series are Hilde Somer and Philippa Schuyler, pianists; and Raya Garbousova, cellist.

Inglewood Symphony Re-engages Gebert

LOS ANGELES—The Inglewood Symphony of California has recently announced the re-engagement of Ernst Gebert for the seventh season as music director and conductor.

Jay Leipzig Joins Big 3 Music

Jay Leipzig, formerly with Mills Music, Inc., has been appointed Sales Promotion Director of the Big 3 Music Corporation (Robbins-Feist-Miller).

First Performances in New York

Orchestral Works

Serly, Tibor: "Lynne's Lullaby", for trombone and orchestra (Naumburg Memorial Symphony Concerts, July 4)

Chamber Works

Kaplan, Sol: "Unser Dorf", Suite for Violin, Cello, Clarinet, and Accordion (Interval Concerts, Sept. 30)
Kleinsinger, George: Trio for Clarinet, Cello and Piano (Interval Concerts, Sept. 30)
Shapey, Ralph: Sonata for Oboe and Piano (Interval Concerts, Sept. 30)

Concertos

Malipiero, G. Francesco: Cello Concerto (1937) (with piano) (Interval Concerts, Sept. 10)

Choral Works

Dvorkin, Judith: "Maurice" (Randolph Singers, Sept. 27)
Harman, Carter: "A Hymn to the Virgin" (Randolph Singers, Sept. 27)
Kay, Ulysses: "How Stands the Glass Around?" (Randolph Singers, Sept. 27)
List, Kurt: "Remember" (Randolph Singers, Sept. 27)
Mills, Charles: "The True Beauty" (Randolph Singers, Sept. 27)
Pinkham, Daniel: Madrigal (Randolph Singers, Sept. 27)

Dance Scores

Arnold, Malcolm: "Rinaldo and Armida" (Sadler's Wells Ballet, Sept. 20)
Lambert, Constant: "Tiresias" (Sadler's Wells Ballet, Sept. 16)
Verdi—Charles Mackerras: "The Lady and the Fool" (Sadler's Wells Ballet, Sept. 14)

Songs

Auric, Georges: "Trois Poèmes de Léon-Paul Fargue" (Alice Esty, Sept. 15)
Lockwood, Norman: "Drop, drop slow tears"; "Spring Song" (Margaret Tobias, Oct. 2)
Mann, Claire: "Love is more thicker than forget" (from "Three Poems of e. e. cummings") (Alice Esty, Sept. 15)
Poulenc, Francis: "Parisiana" ("Jouer du bugle"); "Vous n'écrivez plus?"; "Rosemonde" (Alice Esty, Sept. 15)
Salvador, Matilde: "Spanish Songs" ("Yo en el fondo del mar"; "Vida garbana"; "Dame la mano"; "Estio seco"; "Tonada sefardita") (Margaret Tobias, Oct. 2)

Piano Works

Agee, B.: Sonatina (Joan Holley, Sept. 30)
Zachara, Franciszek: Waltz in B; Capriccio in E flat minor (Joan Holley, Sept. 30)

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Santa Barbara Festival

continued from page 13

stairway of the courthouse, and it never did get properly adjusted, so that booming bass tones assailed part of the audience, and the high tones were faint and colorless.

A group of early English instrumental pieces, by William Lawes, Matthew Locke, Henry Purcell and John Humphries, became scarcely distinguishable fragments of simple English airs, although there were moments of eloquent beauty in the "King Arthur" excerpts, and in the Humphries concerto.

There followed a group of early American choral pieces, William Billings' "Lamentation over Boston", Supply Belcher's "How Swift the Moments Fly", Jacob Kimball's "Leicester" and "Hark What News the Angels Bring", sung a cappella by the 150-voice chorus. There is understandable fascination for the researcher into native music in these almost forgotten expressions of New England's primitive singing masters, yet to the concert audience of today they are bound to have a very limited appeal.

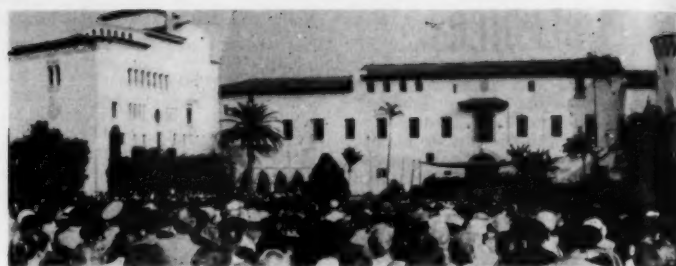
The program also included the West Coast premiere of "Zarabanda Lejana" by the Spanish contemporary Joaquin Rodrigo, simple, gracious mood music for a siesta hour, and closed with Tchaikovsky's Serenata, whose colorful, dramatic and romantic effects were grayed by the lack of amplification.

The festival closed Sunday with a wide-ranging selection of con-

temporary works. Darius Milhaud's Concert pour Batterie et Petit Orchestre offered a stellar role to Forrest Clark, percussionist. Charles Ives's "The Unanswered Question" found the trumpet soloist, Vladimir Drucker, posing his plaintive query from the stairway, left, while a quartet of flutes answered polytonally from a circular stairway, right, and the strings on stage murmured reassuringly in calm, harmonious undertones. It was a delightful oddity, but not well suited to the physical setting. Bela Bartok's Music for Strings, Percussion and Celeste stood forth as a work of brilliant design, fascinating textural combinations, and compelling vigor in its rhythm.

Igor Stravinsky's Mass for Chorus and Double Wind Quintet, proved a difficult challenge for both performers and listeners—a combination of archaic modal style, extreme modern dissonance and angularity, and so sharp a departure from traditional music of the Mass that few ordinary concertgoers are likely to be carried along on his tonal venture.

Sibelius' Berceuse, from incidental music to "The Tempest" was a quiet interlude of simple tone-painting, and the concert closed with full chorus and orchestra combining in Ralph Vaughan Williams' "Serenade to Music", a setting for lines from "The Merchant of Venice". The singers made a nota-



The Santa Barbara Festival in the Sunken Gardens of the Spanish Courthouse

ble contribution and justified their inclusion in the series, but the full beauty of the work was marred again by inadequacy of the sound system to keep proper balance between chorus and instruments.

The Paganini Quartet's programs included Mozart, Brahms, Ravel and two moderns—Laszlo Lajtha of Hungary (Quartet No. 7, Op. 49),

Alberto Ginastera (Quartet No. 1).

The Musart Quartet played Kodaly's String Quartet No. 10 and Shostakovich's Op. 49, No. 1; added pianist Yaltah Menuhin for Piston's Quintet, 1949, and Franck's Quintet in F minor, and recruited violist Sanford Schonbach for Mozart's Quintet in G minor, K. 516, and Brahms' Quintet in G major.

Experimental Opera Heard in New Orleans

NEW ORLEANS.—The Experimental Opera Theater of America, founded by Renato Cellini, is proving to be a real success. The two presentations of "Carmen" on Sept. 8 and 10 demonstrated, by the enthusiastic capacity audiences, that this city has long needed the new venture. Young people, formerly rarely seen at many previous opera performances, now pack the Auditorium. The New Orleans Opera House Association, with which the Experimental Opera Theater is affiliated, will no doubt benefit by the popularity of the new venture.

Mignon Dunn's Carmen was captivating, both vocally and dramatically. Eddy Ruhl's development of the character of Don José was subtle and of artistic stature. Maria Ferriero was a sympathetic Micaëla; and Arthur Cosenza, as Morales, maintained a high standard. Norman Treigle, as Escamillo, received hearty applause; and Jordan Bowers was a very capable Zuniga. Warren Gadpaille, as Dancairo, again showed his ability to make lesser roles prominent ones. Maria Lillo, Cecilia Ward, and Harry Theard were also in the cast. Mr. Cellini was the conductor; Armando Agnini, the stage director; Knud Andersson, choral director; and Lelia Haller, the ballet director.

—HARRY BRUNSWICK LOEB

Symphony of the Air Elects Directors

A new board of directors has been elected by members of the Symphony of the Air to serve for the coming year. Re-elected to membership for the self-governing orchestra were Leon Frengut, Philip Sklar, Edward Vito, and Alan Shulman. Newly elected board members include Paul Clement, David Walter, Arthur Granick, Jascha Rushkin, and Paul Gershman. All are performing members of the orchestra.

The Symphony Foundation of America will present the orchestra in a series of six subscription concerts at Carnegie Hall beginning Nov. 9, with Leonard Bernstein conducting.

Soloists announced for the series include Renata Tebaldi and Jussi Bjoerling (Dec. 20), Jennie Tourel (Jan. 6), Sylvia Zarembo (Feb. 3), and Isaac Stern (April 18).

Under Thor Johnson, the Symphony gave a special concert on Sept. 23 for delegates to the United Nations; a Bartok memorial concert at the MacMillin Theater on Sept. 26, Tibor Serly conducting; and is being heard in the first musical program planned

by the Committee to Save Carnegie Hall on Oct. 13, William Strickland conducting, Eugene List, soloist.

Opera in English At Falmouth Festival

FALMOUTH, MASS.—Four operas in English were presented at the Falmouth Playhouse here at the September Music Festival on Sept. 16 through 18. Staged and directed by Boris Goldovsky, the operas included three one-act works—Mozart's "The Impresario", Jan Meyerowitz's "The Meeting", and Chabrier's "The Incomplete Education"—presented on Sept. 16, and Donizetti's "Don Pasquale", on Sept. 17.

MANAGERS

Turkin Named Manager Of Fort Wayne Orchestra

FORT WAYNE, IND.—Marshall W. Turkin has been named business manager of the Fort Wayne Philharmonic replacing Helen Riordan, who resigned last spring. Mr. Turkin has served as a traveling representative for the Community Concert Association and recently has been a free-lance musician in New York City. Igor Buketoff is musical director of the orchestra.

Stein To Present Eight Artists in Europe

William L. Stein left recently for Europe to present a group of artists in German, Austrian, and Swiss theaters. The artists include Michael Bondon, baritone; Alvin Edmonson, tenor; Maria Derell, Blanche Gitlow, Betty Loyd, and Brunetta Mazzolini, sopranos; and Janice Ruetz and Arlene Soskey, mezzo-sopranos.

National Symphony Manager Becomes Cultural Attache

WASHINGTON.—W. Wolf Reade, assistant manager of the National Symphony here, has been named Cultural Affairs officer for the United States Information Agency in Hong Kong. He has been replaced by Charles Michael Carroll, for two years manager of the Toledo Orchestra.

Sokoloff Named Manager Of Evansville Symphony

NEW ORLEANS.—Seymour Sokoloff, president of the Crescent City Concerts Association, has been engaged as manager of the Evansville Symphony.

—H. B. L.

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RECITALS in New York

continued from page 10

to the pianist. The Zachara pieces are old-fashioned in the romantic tradition; the Sonatina, for all its outward modern harmonic counterpoints, is also romantic music, grateful alike for pianist and listener. Miss Holley performed them with relish for their pianistic effects.

—R. K.

Margaret Tobias, Mezzo-soprano Town Hall, Oct. 2 (Debut)

Though Margaret Tobias made her formal debut in this recital, the mezzo-soprano is certainly not new to New York audiences, having sung as soloist with the Bach Aria Group for five years. As was to be expected from so talented a young woman, Miss Tobias, who is this year's winner of the American Theater Wing Award, gave a thoroughly enjoyable recital, rewarding because of the tastefully chosen program and the satisfying artistry with which it was presented.

It was apparent after the scene from Act I of Gluck's "Orpheus" that the singer was very capable in sustaining a dramatic line. Her dark voice was equally suited to Brahms's "Zigeunerlieder", and she made the meaning of each song clear to her audience. What one missed though was a variety of tonal colors, a clear differentiation between the vocal lightness and darkness the text implies.

More successful were the Spanish songs of Matilde Salvador, which received their first American performance. The songs, all attractive melodically and with coloristic accompaniments, were never overdone, and Miss Tobias spun out many warm tones, particularly in the autumnal "Estío seco".

The highlights of the program were Hungarian songs by Bartok and Kodaly. Here Miss Tobias' voice was tonally opulent, and free from the reedy quality that had somewhat marred her delivery earlier. Her performance of Bartok's "A rossz feleség" was memorable. The singer's telling of the tragic story of a daughter's pleading for her mother to come home to the dying father, was filled with ironic subtlety and dramatic tenseness.

Songs by Celius Dougherty, and Normand Lockwood's "Drop, drop slow tears" and "Spring Song" (which received their first performance) completed the program. They were expertly accompanied by Tibor Kozma as were all the works in this satisfying evening.

—F. M., Jr.

Margaret Tobias



around with the ease of a child tossing pebbles. This, in itself, was not unimpressive, for Mr. Petrossian showed a formidable command of the keyboard. Aside from the Scarlatti and Chopin, the most poetical of the pianist's achievements came with his playing of Granados' "The Maiden and the Nightingale". Mr. Petrossian opened his program with a vigorous performance of Bach's "Overture in the French Style" and closed it, oddly enough, with a rather tame one of the Liszt Sixth Rhapsody. Two Debussy preludes, the Khachaturian Toccata and Chopin's B flat minor Scherzo and B minor Etude were also heard.

—R. K.

D'Oyly Carte Opens New York Season

The D'Oyly Carte Opera Company launched a nine-week visit at the Sam S. Schubert Theater on Sept. 27 with a performance of "Iolanthe". The production was a completely convincing demonstration that the best way to perform Gilbert and Sullivan is to remain faithful to tradition (the right tradition of course). Many of the artists were young; the settings and costumes were fresh; but no one tried to modernize the style, or to help out the authors with touches of 20th-century humor or technique. The result was a performance that was amazingly fresh and amusing, a period piece without being in the least stilted in effect.

Martyn Green is no longer with the troupe but he has been replaced by an able substitute, Peter Pratt. As the nimble-footed, roving-eyed Lord Chancellor, Mr. Pratt was the personification of portentous legal formality and crusty impatience. His skitish outbursts were therefore doubly hilarious. Donald Adams, as the Earl of Mountararat, and Leonard Osburn, as Earl Tolloller, also were careful to play their roles straight, which is the key to Gilbertian humor.

Joyce Wright looked beautiful as Iolanthe and sang prettily, to boot. Ann Drummond-Grant was a portly Queen of the Fairies, like a frigate under full sail. As the lovers, Strephon and Phyllis, Allan Styler and Cynthia Morley were perfectly in style, though I found their performances a bit less distinguished than those of their colleagues. Fisher Morgan was both vocally and dramatically a convincingly beefy Private Willis; and all of the other members of the cast were equally in the vein.

"Iolanthe" is one of the most subtly colored and harmonically interesting scores that Sullivan ever composed, and Isidore Godfrey conducted it with Mendelssohnian deftness. What a blessing it is that Sullivan wrote only one "grand" opera!—ROBERT SABIN

Griffith Music Foundation To Begin 17th Season

NEWARK.—The Griffith Music Foundation has announced that its 17th season will include a master piano series, a symphony series, special concerts, young people's concerts, and

chamber-music recitals. Scheduled to appear are (master piano series) Rudolf Serkin (with a chamber orchestra, under Alexander Schneider), Artur Schnabel, Gary Graffman, and Wilhelm Backhaus; (symphony series) the Philadelphia Orchestra, under Eugene Ormandy, Jean Casadesu, soloist; the Boston Symphony, under Ernest Ansermet; the New York Philharmonic, under Dimitri Mitropoulos; (special concerts), the Ballet Russe de Monte Carlo and a joint operatic recital with Renata Tebaldi and Giuseppe Campora; (young people's concerts) Little Orchestra Society, under Thomas Scherman; (chamber-music concerts) the Loewenguth Quartet, with David Oppenheim; the Amadeus Quartet; and the Pasquier Trio, with Artur Balsam.

Concert Choir and Orchestra Lists Town Hall Programs

The New York Concert Choir and Orchestra, Margaret Hillis, conductor, will begin its 1955-56 Town Hall series of four concerts on Nov. 4, with Elena Nikolaidi, Leopold Simoneau, Michael Therry, and Robert Falk as soloists in a program which includes the world premiere of Jan Meyerowitz's Mass, "Missa Rachel Plorans". Later concerts include a program of choral works on Dec. 5; works by Mozart and Bruckner, with Hilde Gueden and Claramae Turner, soloists, March 5; and a performance of Bach's "St. Matthew Passion", with Blake Stern, Adele Addison, David Lloyd, Kenneth Smith, Mary Davenport, and William Warfield, April 6.

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Peninsula Music Festival Offers Many American Premieres

By DOROTHY FEE

Fish Creek, Wis.
DOOR COUNTY, a slender thumb of Wisconsin terrain jutting out into the waters of Lake Michigan, has been for years a cool haven for refugees from mid-western summer heat. In 1937, the Peninsula Arts Association was chartered, with the aim of gathering together many artists, musicians, and writers who reside here for the furthering of their creative efforts.

Perhaps the most ambitious project attempted by the organization was the establishment of the Peninsula Music Festival in 1953. Under the direction of Thor Johnson, the festival, successful from the start, has become an annual event.

The 1955 season, a series of nine concerts—with one for young people—was presented from Aug. 6 through 21. Performed by an ensemble of 40 musicians drawn from the country's major orchestras, the programs presented both classical and contemporary works to capacity audiences.

In limiting the size of his forces, Mr. Johnson is able to present exciting and unfamiliar works in the smaller forms, as well as such staples of the repertoire as Mendelssohn's "Italian" Symphony, Tchaikovsky's C major Serenade, and Haydn's Symphony No. 98.

American premieres of many works were heard, among them Graener's Divertimento; Ottmar Nussio's "Rubensiana"; "Dix Hakai de Basho" by the contemporary Japanese composer Shukichi Mitukuri; and "La Guirlande de Campra", a fascinating set of variations on a theme of Campra by seven French modernist composers. The world premiere of William Latham's Symphony No. 2 proved it to be a vivid, concise score by a talented American.

Two Commissioned Works

Two works were commissioned expressly for the festival. Uno Nyman prepared "Two Companion Pieces: Harvest Star—Castor and Pollux", which were expertly scored and were well played by the ensemble. The second commissioned composer, Wallingford Riegger, offered "Dance Rhythms", a lively work that fulfilled its title.

First rank soloists for the adult concerts made possible the performance of several unhackneyed masterpieces. Lois Marshall, soprano, sang at the gala opening in Mozart's Motet, "Exultate, Jubilate". On Aug. 14, the soprano was heard in Bach's Cantata No. 21, "Jauchzet Gott", and in Falla's "Seven Popular Spanish Songs".

On Aug. 13, Grant Johanessen was piano soloist in Saint-Saëns' Concerto No. 4, in C minor. At the closing concert on Aug. 21, the pianist gave a performance of Beethoven's Concerto No. 4, in G major, obliging with several encores. Other soloists were Loren Driscoll in two Handel arias and in "Questa o quella" and "Una furtiva lagrima"; Isadore Cohen, concertmaster, in Beethoven's Vio-

lin Concerto; Mayne Miller, in Bach's Piano Concerto No. 5 and Hindemith's "The Four Temperaments"; Perry Bauman, in Handel's Oboe Concerto in G minor; and Richard Kapuscinski, in Boccherini's Cello Concerto in B flat major.

As a farewell, Mr. Johnson expressed his own and his colleagues appreciation of the enthusiastic reception accorded them by the audience, and commended Mrs. Kittie N. Valentine, president of the Peninsula Arts Association, and Mrs. Carl T. Wilson, chairman of the festival committee for their untiring efforts in making the series possible. Calling attention to the broadcasts of festival music over the CBS network on Sept. 4, Mr. Johnson announced dates for the 1956 season as Aug. 11 through 26.

Orchestra League Lists Future Events

The American Symphony Orchestra League has announced the calendar of League activities for the coming season. The events include the Conductors Symposium in September; Music Critics Workshop, presented by the League under a Rockefeller Foundation grant and co-sponsored by the Louisville Orchestra (Oct. 7-9, at Louisville); Board of Directors Meeting (January or February, 1956); Conductors Conference, sponsored by the Pittsburgh Symphony and the League under a Rockefeller Foundation grant (March, at Pittsburgh); Western Canadian Regional Conference of Orchestras (April); Course

in Orchestra Management (June 9-16, at Providence, R. I.); National Convention (June 14-16, Providence); Course in Orchestra Management (July 8-15, Monterey Peninsula, Calif.); and Western Conference of Orchestras (July 13-15, Monterey Peninsula).

Philharmonic Meeting Considers Festival

The New York Philharmonic-Symphony Society, at its annual meeting in Steinway Hall recently, announced plans for a summer music school and festival at a site near New York, organized similarly to those at Tanglewood and Aspen.

The financial report presented at the meeting revealed that the orchestra's income showed an increase over the previous season in all categories except subscription sales and record royalties. Operating expenses increased also, leaving the orchestra with a deficit of \$245,463.83.

While details of the Philharmonic's plan for a summer festival were not made public, David M. Keiser, vice-president and treasurer of the society, expressed hopes that offers of a suitable site would be made. Mr. Keiser also announced that a committee, headed by Arthur H. Houghton, Jr., has been formed to study the problem of a hall for the orchestra, which has been threatened by the proposed razing of Carnegie Hall.

Reports on 1954-55 attendance showed that the Philharmonic gave 105 regular subscription concerts before 230,485 persons at Carnegie Hall, and 31 concerts on tour before 150,000 in 17 states.

In a board of directors meeting after the conference, the following officers were re-appointed for 1955-56: Floyd G. Blair, president; Mrs. Lytle Hull, Mrs. John T. Pratt, Ralph F. Colin, and Paul G. Pennoyer, vice-presidents; Mr. Keiser, vice-president and treasurer; William Rosenwald and Mr. Houghton, assistant treasurers; Francis T. P. Plimpton, secretary; and Arthur Judson, executive secretary.

Southern Manager Retires After 51 Years

NASHVILLE, TENN.—Mrs. Lulu Clay Neff, manager of the Ryman Auditorium here for 51 years, retired recently at the age of 80. Mrs. Neff had been with the hall through most of its 63-year existence, taking over after the building had ceased to be used as an Evangelist Tabernacle.

Mrs. Neff brought many celebrated artists to the auditorium, which, during her reign, came to be known as "the opera house". In 1916, John McCormack was one of her first big attractions, to be followed by Ignace Paderewski, who appeared five times and Amelita Galli-Curci, six times. Others who performed included Enrico Caruso, Geraldine Farrar, Lily Pons, Sergei Rachmaninoff, and Jascha Heifetz.

In drama, Ethel Barrymore, Katharine Cornell, the Lunts, Helen Hayes, Maurice Evans, and hundreds of others appeared in the historic house.

Bayreuth Festival Attracts 50,000 Visitors

BAYREUTH.—More than 22,500 visitors from countries other than Germany—45 per cent of the total of 50,000 visitors—attended the Bayreuth Festival this summer. The 1956 festival, to be held during July and August, will open with "Die Meistersinger" in a new staging by Wieland Wagner. Also to be included in the repertory are "The Flying Dutchman", "Parsifal", and the complete "Ring" cycle.

Trapp Singers Bid Concerts Farewell

The Trapp Family singers will make their final New York concert appearances in Town Hall on Dec. 15, 17, and 18. After another month's engagements, the group will retire to devote more time to the family lodge in Stowe, Vt. Msgr. Franz Wagner, musical director of the group, expects to return to his diocese in Austria.

OBITUARIES

CARL FRIEDBERG

MERANO, ITALY.—Carl Friedberg, 82, concert pianist and teacher, died here on Sept. 9. Born in Bingen-on-the-Rhine, Germany, Mr. Friedberg studied with Kwast, Knorr, Scholz, and Clara Schumann at the Hoch Conservatory in Frankfurt. In 1892 he made his debut with the Vienna Philharmonic, under Mahler, and later toured Europe and the United States extensively. Beginning in 1904 he taught at the Cologne Conservatory and beginning in 1916 taught at the Institute of Musical Art in New York City. In 1923 he joined the faculty of the Juilliard School of Music, from which he retired in 1946. Among his students are Percy Grainger and Elly Ney. In 1949 his former pupils formed the Carl Friedberg Association to offer scholarships to gifted young pianists. Surviving are his widow, Mrs. Gerda Friedberg, and four children by his first marriage to Alexandra Oppenheimer. (See Letters)

MARGARET R. BOYD

MOUNT VERNON, N. Y.—Margaret R. Boyd, 66, executive-secretary of Stadium Concerts, Inc., died here on Sept. 10. She had been associated with Stadium Concerts for the last 36 years, working closely with Mrs. Charles S. Guggenheimer in planning and managing the series. She is survived by a sister, Agnes Boyd, and a brother, James B. Boyd.

BORIS SASLAWSKY

Boris Saslawsky, 71, retired concert baritone and voice teacher, died on Sept. 15 in Brooklyn, N. Y. Born in

Russia, Mr. Saslawsky came to the United States about 1907. He gave many recitals in Town Hall and specialized in singing Russian folk songs.

JOHN HENRY TAIT

MELBOURNE, AUSTRALIA.—John H. Tait, 83, outstanding Australian concert and theatrical manager, died here on Sept. 23. Mr. Tait handled the Australian tours of most of the world-famous artists who appeared here, including Nellie Melba, John McCormack, Anna Pavlova, Feodor Chaliapin, Ignace Paderewski, Amelita Galli-Curci, Yehudi Menuhin, Richard Crooks, and Lawrence Tibbett.

With his brothers, Charles and Edward, who died some time ago, and his two surviving brothers, Nevin and Frank, Mr. Tait was a pioneer in the Australian film industry, and was reported to have made the first full-length film produced anywhere in the world.

For many years Mr. Tait conducted a concert business with his brother Nevin, and made many trips to the United States in search of talent.

JOHANNA MOLLENHAUER

Miss Johanna H. Mollenhauer, 92, concert pianist until her retirement 25 years ago, died on Sept. 12 at her home in Brooklyn, N. Y. Survivors include Henry J. Mollenhauer, a brother.

DONATO A. PARADISO

Donato A. Paradiso, 72, a voice teacher for more than 40 years, died in his studio at Carnegie Hall in New York City on Sept. 14. Born in Naples,

Mr. Paradiso sang in various Italian opera houses and also directed opera recitals at Town Hall and Carnegie Hall. Surviving are his widow, a son, three daughters, and four grandchildren.

FRIEDRICH REIDEMEISTER

DARIEN, CONN.—Friedrich Reidemeister, 89, retired executive of Steinway & Sons, died here on Sept. 5 at the home of his son, William W. Reidemeister. Born in Brunswick, Germany, Mr. Reidemeister came to the United States in 1891 upon the advice of C. F. Theodore Steinway. Mr. Reidemeister was prominent in the piano industry for 50 years until his retirement in 1941. Survivors are another son, Carl; and a daughter, Mrs. John E. Arrowsmith.

NAT D. KANE

Nat D. Kane, 64, former concert pianist, and teacher in New York City for more than 30 years, died on Sept. 3 in New York City of a heart attack. Mr. Kane was a student of Franz Scharwenka at the former Institute of Musical Art and maintained a teaching studio at 171 West 71st Street.

FRANK FRAGALE

SAN FRANCISCO, CALIF.—Frank Fragale, 60, clarinetist of the San Francisco Symphony for more than 30 years, died here on Sept. 21. His opera, "Dr. Jekyll and Mr. Hyde" was premiered in the Bay area in 1953. He is survived by his widow, Josephine.

San Francisco Opera

continued from page 3

dramatically, as Morales. And the veterans George Cehanovsky and Alessio De Paolis gave their usual inimitable portrayals of the smuglers.

Carlo Piccinato was the stage director and created some notably impressive scenes. The Card Scene was remarkably realistic; the Inn Scene, effective; and the finale, the best-staged and most credible yet devised for us.

The chorus and ballet contributed merit and color to a performance one felt would have made Bizet happy.

A final word of praise must go to Jean Morel, also making his debut with the company, who conducted a performance in which discerning auditors recognized and appreciated a French approach and found it refreshing and clarifying.

The American operatic debut of Elisabeth Schwarzkopf, as the Marschallin in "Der Rosenkavalier", was the cause of the great anticipation here for the revival of the Strauss opera. And we were not disappointed, for Miss Schwarzkopf gave the most credible portrayal of the Marschallin we have ever seen. Vocally, she was equally superb. Her glorious voice soared with beauty and the utmost ease, and she communicated the emotional content of the musical line with equal sureness.

Frances Bible also impressed with the beauty of her voice and her vocal style; and, dramatically, her Octavian was sufficiently masculine to make one believe her to be the young man of the libretto. Consequently, she proved the most convincing of Octavians seen here.

Restraint characterized the production. Nothing was overdone, except, perhaps, for the acting of the stage director Paul Hager, who played Leopold under the name of Hal Sprague.

Edelmann's Ochs

It was a new experience here to have a Baron Ochs such as Otto Edelmann provided. He gave the character a becoming dignity, though he understood fully the roughness of the Baron.

Other principals, familiar to us were Dorothy Wareskjold, as Sophie; Ralph Herbert, as Faninal; and Margaret Roggero and Alessio De Paolis, as the conspirators.

Raymond Manton took the part of the Singer on short notice, when Walter Fredericks became indisposed, and sang the solo strongly and well. The large cast also included Carl Palangi, Chris Lachona, Carl Hague, John Segale, Colin Harvey, Jan McArt, Virginio Assandri, Helen Carey, Jeannine Crader, Donna Walker, Katherine Hilgenberg, Sybil Knapp, Willis Frost, William Booth, Paul Guenther, and Vahan Toolatjan.

The orchestra, under Erich Leinsdorf, performed clearly and a bit crisply, and the conductor gave due consideration to the voices.

Nell Rankin, in the Sept. 22nd performance of "Aida", was the most sympathetic Amneris within memory. Her singing and acting were equally excellent.

Renata Tebaldi again gave a magnificent performance in the title role;

and the rest of the cast, which was the same as opening night except for Miss Rankin, greatly surpassed their initial efforts. Fausto Cleva was again the excellent conductor.

Jean Morel conducted a beautiful performance of "Louise" on Sept. 23. Louise was Dorothy Kirsten, and not vice versa. Claramae Turner and Ralph Herbert as Louise's parents were in excellent voice and gave wondrous characterizations.

Brian Sullivan created a young and personable Julien. After the first scene and in the more lyric portions of the role, he sang quite beautifully—both tonally and musically.

Lorenzo Alvary's Ragpicker was one of the many fine characterizations in the ensemble scene of the second act. Conspicuous, too, in lesser parts were Miss McArt, Miss Roggero, Désiré Ligeti, Miss Bible, Mr. De Paolis, Mr. Palangi, Heinz Blankenburg, George Cehanovsky, and Mr. Lachona.

In the excellent group of seamstresses were two winners of the Merola Fund Award Competition—Jeannine Crader and Katherine Hilgenberg. The latter's rich mezzo-soprano voice was particularly impressive.

Carlo Piccinato managed the ensemble staging in picturesque and appropriate manner.

Verdi's "Macbeth"

A superb cast in a magnificent production brought Verdi's "Macbeth" to a San Francisco audience on Sept. 27, for the first time since 1863. Its reception should indicate that the opera will remain in the repertory for some time to come. And it most certainly should. At least as long as we have a Robert Weede, an Inge Borkh, a Giorgio Tozzi, a Walter Fredericks, and a supporting cast equal to the one in this performance, and a Fausto Cleva to conduct.

The opera itself is truly Verdian and makes ruthless demands upon the singers. Mr. Weede and Miss Borkh were both capable of meeting these musical and histrionic challenges, and their voices blended beautifully with rich sonorities.

Miss Borkh displayed coloratura agility in the difficult florid passages and all the requisite dramatic power and tonal coloring in the sustained musical lines. Her first aria won a long ovation. For many, her Lady Macbeth was the most wholly gratifying performance she has sung here.

Mr. Weede, as Macbeth, was in fine voice and executed the vocal demands with stentorian power and with dramatic impulse. He also received a merited show-stopping ovation.

Mr. Tozzi did some superb singing and made a magnificent appearance as Banco. Mr. Fredericks, as Macduff, sang with uncommon beauty, clarity, and conviction.

Ruth Roehr, as the Lady-in-Waiting, and Carl Palangi, as the Doctor, sang beautifully in their duet and in the subsequent trio with Miss Borkh. Virginio Assandri, Winther Andersen, Heinz Blankenburg, Albert Turner, Pierce Murphy, Yvonne M. Gotelli, and Robert Moore did well in the lesser roles.

A special word should be given Leo Mueller and his finely trained chorus, and to Carlo Piccinato, stage director, and William Christensen, choreographer. The spectacular pageantry within the castle, made richly colorful by the Renaissance costuming (despite the 11th-century date) was impressive in grouping and movement.

Projections for background, a swirling series of steps for the structural scene, and interesting lighting (though sometimes a bit tardy) created arresting stage pictures, and the sinister mood was well established.

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Sadler's Wells

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scenery is charming, and it lights well. Ashton's group choreography, especially that for the pirates, is feeble, but the principal roles are beautifully conceived, and Chloe's pleading with her captors is deeply touching, as Miss Fonteyn dances it.

The orchestra under Robert Irving was assisted by the Schola Cantorum in the gorgeous Ravel score. Throughout the evening Mr. Irving was unfailing in providing good support for the dancers, although the playing was far from impeccable. There was one tense moment in "The Lady and the Fool" when a flute, a clarinet, and a piccolo saved the day, unless Mr. Mackerras orchestrated the passage that way, which I doubt.

Sept. 16 brought the American premiere of Ashton's "Tiresias", with music by Constant Lambert, scenery and costumes by the composer's widow, Isabel Lambert, and lighting by John Sullivan. The legend of the young Cretan warrior who is miraculously turned into a woman and then back again has been treated in both comic and serious veins by various writers and composers. Ashton chose to take it seriously, which I regret, for his genius for comedy might well have turned a drab and interminable bore of a ballet into a sparkling jest.

Unconvincing Choreography

Except for an eloquent solo for Tiresias the Woman and an even more psychologically interesting pas de deux between Tiresias and the Stranger who teaches her the joys of love, in the second scene, I could not find a single scrap of convincing choreography in this long, elaborate work. Tiresias the Man merely struts and shows his biceps; the gymnastic young girls putter about in fussy little combinations; and the warriors (unfortunately costumed in soiled-looking tights) look just about as ferocious and formidable as the graduating class at Vassar. In fact, the opening and closing scenes of "Tiresias" brought back memories of some of the less fortunate excursions of the Denishawn Company into classic fields. Hera, who blinds Tiresias because he chooses the state of womanhood as one happier than that of manhood, is presented as a grotesque shrew; and Zeus, who gives Tiresias the gift of prophecy to console him, is a mere stick.

Lambert's score is dignified and skillfully put together, if eclectic and monotonous. Mrs. Lambert's costumes for Tiresias in both his forms are ingenious and becoming; the corps looks dowdy. The second scene is a pleasant landscape, but the gymnasium of Scene 1 and the palace of Scene 3 are too obviously painted canvas and props, and Hera and Zeus are unfortunately placed on tiny platforms.

Outstanding among the devoted performers of this work was Violetta Elvin, who imbued the role of Tiresias the Woman with fascinating overtones of tenderness and rapture. Michael Somes did what he could with his wooden role, although his appearance in the final scene was unconvincing. Pauline Clayden and Brian Shaw, as the



Nadia Nerina and Frederick Ashton in "Coppelia"

Snakes who work the magic of the gods, had little to do but did it well; and John Field worked splendidly with Miss Elvin in the pas de deux of the lovers, which is the high point of the work. Robert Irving conducted in able fashion.

A lurid but genuinely romantic and effective ballet by Ashton had its American premiere on Sept. 20, when Michael Somes and Svetlana Beriosova danced the title roles of "Rinaldo and Armida". This is based on the legend of the lovely enchantress who lures men to her garden but has to kill them. She herself is doomed if she returns their love. When Rinaldo appears, I leave the outcome to the reader's imagination, if he doesn't know the story already.

Miss Beriosova is one of the most radiant, poetic, and technically elegant of the Sadler's Wells ballerinas. She has more of Miss Fonteyn's blend of personal warmth and classic beauty than any other member of the company I can think of. Yet hers is a completely distinct personality. She made Ashton's ingenious but brittle and virtuosic choreography look utterly convincing. Every phrase was exquisitely finished; every line flawlessly held. Yet there was vehemence and tragic compulsion in her movement. Here is an artist of the first rank. Mr. Somes was better in the love scenes than he was in the final passage, for his acting powers did not seem to extend to horror and heartbreak. As Sibilla, a fellow enchantress, Anne Heaton was properly melodramatic; and Ronald Hynd danced the role of Gandolfo, Rinaldo's companion.

Peter Rice's scenery and costumes are highly atmospheric. The use of steam, rising like mist from the floor, is chillingly realistic and the dark, gleaming colors are emotionally well keyed. Malcolm Arnold's score, too, provides an excellent background for this romantic thriller.

The major premiere of Sept. 20 was the new Sadler's Wells production of "The Firebird", which has been lovingly revived from Michel Fokine's original by Serge Grigorieff and his wife Liuboff Tchernicheva, both of whom were members of the Diaghileff company in the years when this celebrated work was new. Margot Fonteyn coached the title role with Karavina, who created it in 1910. The sumptuous scenery and costumes are by Natalia Gontcharova. In every way, this revival has been done with the greatest respect, good taste, and unstinting effort. That it has the effect of a museum piece rather than a living work is partly the fault of time, partly the fault of our modern temperaments, long accustomed to streamlined versions of the work, and partly the fault of the choreography itself, which is weak in the ensembles and quite spotty in general.

As the Firebird, Miss Fonteyn was

breathhtakingly lovely. In England she had been criticized as being too ferocious, but she certainly did not seem so in this ruder clime. If anything, she was too beautiful, too gracious, for all her fiery glances and sharp, birdlike gestures. Her *port de bras*, always miraculously supple and expressive, was a study in itself. But I must confess that neither Miss Fonteyn nor the great Alicia Markova (who danced the role in the Bolshoi version of the ballet here in 1945) seemed to me to capture the essence of the role as Maria Tallchief does, in Balanchine's "Firebird". Of course, Miss Tallchief has the advantage of the Balanchine choreography, which, as far as her role is concerned, surpasses both Fokine and Bolshoi. But why indulge in lengthy comparisons? We owe to Fokine the creation of this celebrated work and we should bless his name, even if we prefer today to see the condensed versions of later choreographers using his original as a base. Interestingly enough, the complete Stravinsky score is as spotty as the choreography. The canny composer has cut the weak sections unerringly in his shortened version in suite form.

Michael Somes was courtly, if not very Slavic, as the Tsarevitch and Svetlana Beriosova seemed to be typecast as the Beautiful Tsarevna. She and her colleagues as the Enchanted Princesses played with their golden apples most charmingly. Frederick Ashton was a fascinatingly malevolent figure as Kostchei, the Immortal. Skilled as few artists are in make-up and character work, he makes each of his roles as a wicked sorcerer or sorceress completely different from the others. Both his Kostchei and his Carabosse are unforgettable.

The corps went through Fokine's lengthy ensembles dutifully and one could not blame the dancers for the stage inaction. Robert Irving and the orchestra struggled manfully with the score, which is extremely tricky. The audience was enchanted by the spectacle and by Miss Fonteyn.

I cannot imagine a more delightful production of "Coppelia" than the new one by Ninette de Valois, director of the Sadler's Wells Ballet, which had its American premiere on Sept. 21. Not only has she devised a "Masque of the Hours" in Act III that solidifies the divertissements, but she has freshened the work everywhere and given it the utmost dramatic cohesion. The dancers appear to best advantage in it, and confirm my impression that this company is better suited to comedy than to tragedy. The sort of raw energy, driving individualism, and dramatic power that we find frequently even in the average American dancer are not so evident in these English artists, but they have an ease, a sense of discipline, and a stylistic unity that are in their way quite as important.

Not since the days when Alexandra Danilova was making the world fall in love with her in this role, has there been a more winning Swanilda than Nadia Nerina. Technically faultless, Miss Nerina danced every measure of the long and taxing part with a gayety, charm, and physical exuberance that left her audience positively glowing with delight. She has the sort of technical virtuosity that enables her to beat or to turn or to jump with any emotional coloring or accent she

(Continued on page 29)

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Sadler's Wells

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chooses. Her entrechats chirp like laughter; her pirouettes are as flirtatious as her glances; yet if she wishes to be serious, she can change her style in a flash. As Franz, David Blair danced beautifully, though it was not quite plain whether he was being sulky merely with Swanilda or with the audience at times. John Hart was a superb Dr. Coppélius, crusty, crotchety, and picturesque in every gesture. And all of the other members of the cast seemed to be having the time of their lives, which is the way this ballet needs to be danced. Anatole Fistoulari conducted the Delibes music vigorously and efficiently, but I missed both resilience and nuance in his over-metronomic beating.

Frederick Ashton's madcap "Facade" completed this happy evening. It had a perfect cast, with Margaret Mercier, Shirley Grahame, and Peter Clegg in the Scottish Rhapsody; Merle Park as the impossible Milkmaid, and Ronald Hynd, Bryan Ashbridge, and Desmond Doyle as the even more impossible Mountaineers; Anya Linden, in the Polka; Dorothea Zaymes, Angela Walton, Douglas Steuart, and Leslie Edwards, in the Fox Trot; Mary Drage, Meriel Evans, Deirdre Dixon, and Brenda Taylor, in the Waltz; Brian Shaw and Pirmen Trecu, as the pert boy friends in Popular Song; and Alexander Grant and Rosemary Lindsay, in the hilarious Tango. Mr. Grant, a wonderful character dancer with a strong technique, was simply indescribable as the Gigolo. As a comment on Latin Lovers, it left nothing to be said.

The performance of "The Sleeping Beauty" on Sept. 13 suffered from second-night fatigue. Violetta Elvin was nervous and edgy in the role of Princess Aurora, and John Hart was equally miscast as Prince Florimund. But Svetlana Beriosova was exquisite as the Lilac Fairy, and the dancers in the roles of the other Fairies performed brilliantly.

On Sept. 23 the company gave its first performance this season of "Le Lac des Cygnes," with Margot Fonteyn as Odette and Odile, perhaps her greatest roles. Everyone was inspired, but it was Miss Fonteyn who made the evening transcendent. The demands of classical ballet technique are so cruel that we are apt to praise it for its own sake until an artist like Miss Fonteyn makes us forget it completely in the perfection of her realization of a great classic role. Her instinct for beauty was apparent in every line, every phrase, but one never sensed effort in

any of the technical marvels she accomplished. Her Odette was all tenderness, her Odile cold, ruthless, and steely, yet all of this was conveyed without ever violating the stylistic framework. She did not complete Odile's famous 32 fouettes in Act III, but those that she did execute were so exciting and her dancing of the whole passage was so electrifying that the audience lost its head completely. The ovation was an experience in itself. In the last act, Miss Fonteyn achieved a poignance both of feeling and movement that I have seldom seen equalled in this context. She was pure poetry.

In Act I, Brian Shaw danced superbly in the pas de trois with Maryon Lane and Pauline Clayden. Svetlana Beriosova brightened up the pas de six, and all of the ensembles were spiritedly performed. The Cygnets and Swans all looked swan-like, for once in a moon, and Mary Drage, Brenda Taylor and their colleagues were especially eloquent in Act IV. Michael Somes was an acceptable Prince Siegfried, though several light years away from the stylistic elegance and courtly dignity of a Youskevitch or a Bruhn. But over this whole performance was the glow of a great artist and of a beautifully unified style. It was Sadler's Wells at its best.

Carmen Amaya Returns After Ten Years

Carmen Amaya returned to the United States after an absence of over ten years and gave the first of four performances in Carnegie Hall on Sept. 30 before an audience so unrestrained in its wild enthusiasm that the artist was moved to tears at the close of the program when she tried to say a few words of appreciation.

Amaya is still one of the most compelling Spanish dancers of our time, and she is a greater artist now than she was when she left us ten years ago. The wild bursts of passion, the lightning speed, the rhythms that seem to shake her body in their eagerness for release, the contained ferocity that she is able to express without moving a muscle are still in her dancing, but she has gained in self-mastery and in a certain detachment that marks the mature artist. Incredibly slender, strong, and vibrant, she is the incarnation of flamenco art, in all its wild freedom of emotion and absolute control of body. She appeared in only five works on the program, and it was only in the final "Alegrias" that she gave us a glimpse of lighter and more gracious aspects of her art, but everything she did was tremendous.

Of the other dancers in the company, all hard-working and talented, the outstanding artist was Goyo Reyes, who had assisted Miss Amaya in the choreography for the program. Many a ballet dancer might envy him his leaps and beats, and he was a finished stylist in everything he danced. Pepita Ortega, who was his partner in several duets, was charming and spirited, if not technically brilliant. One of the hits of the evening was the "Jota de la Dolores," delightfully danced by Miss Ortega, Lucerto Tena, Olga Fernandez, Begona Palacio, Teresa Sevilla, and Maria Sevilla.

Besides Mr. Reyes, the company included several male members of the Amaya family: Antonio, Curro, and Diego. Besides an exciting solo guitarist, Sabicas, it boasted an excellent flamenco singer, Domingo Alvarado, and four other guitarists. Thus, the orchestra that played behind a scrim curtain under the leadership of Robert Zeller for several of the dances was entirely superfluous and annoying in that it gave a Broadway nightclub flavor to the program that was out of key. Alfredo Speranza was the pianist. Much of the success of the evening was owing to the superb lighting of Jean Rosenthal, who could probably make Madison Square Garden seem as intimate as a drawing-room.

—ROBERT SABIN



PREMIERE. Ted Shawn (left) is seen as King Lear in a dance choreographed by Myra Kinch and given for the first time this past summer at the dance festival at Jacob's Pillow, Lee, Mass.

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Bartok and Communism

continued from page 8

ship, and gave no indication that he felt exploited by the "barbarian Wall Street imperialists".

In 1940, Bartok decided that he could no longer work or live in the face of the intolerable [conditions in Hungary] and came to America in connection with the United States publications of his folk music studies. Shortly after his arrival the specter of having to earn his bread by giving piano and composition lessons vanished. Columbia University commissioned him to collate their Yugoslav collection of folk materials at a yearly stipend of \$3,000. He was very much pleased with the project and wrote to his son, Bela, on June 20, 1941:

"The aim of the invitation, in addition to assisting me, is the accomplishment of specific research involving study and notation of their incomparable Yugoslav folk materials. Actually, that is why I came here: such material can be found nowhere else in the world and (along with the Bulgarian material) was just what I so sorely missed over in Europe."

Bartok also received various other offers: the Juilliard and Curtis Institutes invited him to teach—which

undoubtedly would have brought him a much higher income than the one he received from Columbia—but he refused, since his real interests lay elsewhere. Aside from his Columbia commission, he received money from royalties on records and publications, and, at that time, was by no means in desperate financial straits.

He was also invited by Northwestern University to head their department of folk music. Although this invitation interested him greatly, mainly because it provided him with an opportunity to study the music of American Indians, poor health and the desire to complete his work at Columbia led him to decline.

He remained in the East and, in 1943, began a series of lectures on musicology at Harvard. Soon after he began, however, he fell dangerously ill, and from that time on was forced to cut out all such activities. His funds, until that time sufficient, were now inadequate to cover his extensive medical needs, but Harvard volunteered to pay his bills. In a letter to a friend and former student, Wilhemina Creel, dated June 8, 1943, Bartok explained his position:

"In January and especially February, my condition took a visible turn for the worse, which led to complete collapse. . . . At Harvard, they were very worried (in February, I had already given three lectures there, which quite prostrated me) and they induced me to undergo another medical examination at their expense. . . . TB was

what they found. Then came the ASCAP (American Society of Composers, Authors and Publishers), which in some way learned about my situation and decided to cure me at its own expense, though I am not an ASCAP member. . . . Now we shall go for three months to Saranac Lake at ASCAP's expense. . . ."

Dr. Rappaport, one of the physicians who tended Bartok at that time, relates that ASCAP literally pursued Bartok "like some lovestruck girl", despite the fact that it was an organization composed mainly of practitioners of light music, most of whom probably had little acquaintance with Bartok's work. According to the above source, both Mr. Ahlert and Miss Rosenberg, who headed ASCAP's welfare division, took over the complete physical care of Bartok, and ASCAP spent many thousands of dollars in their eagerness to assure him a decent life and proper medical treatment.

Although Bartok grew stronger, complete recovery was out of the question. Further medical examination showed that he was suffering from leukemia, and no amount of money or care by specialists could have saved his life.

Despite his illness, Bartok was reluctant to enter a hospital and continued working up to the time of his death. A general picture of his . . . last days has been provided by a close friend, who corroborates some of the information already mentioned.

"On his return from Saranac Lake [in 1944] . . . he leased a small apartment for his wife on 57th Street . . . while he himself took a room in a modest hotel, the Woodrow, a few blocks away. . . . ASCAP paid the rent for both establishments, and despite all the pleas on the part of

ASCAP's directors, Bartok wouldn't move into a more expensive place.

"In the fall of 1944, he moved into his last New York home—the same house where his wife had her . . . apartment. They rented a two-room furnished apartment. . . . That winter, he worked a great deal, especially on folk song materials, which were as important to him as his own compositions. . . . In March, he contracted pneumonia. ASCAP sent a nurse. Aided by penicillin injections at three hour intervals, he [soon] recovered. . . . In the spring of 1945, he worked on the Primrose Viola Concerto, and secretly on the Third Piano Concerto, meant as a legacy for his wife. Early in the summer, he returned to Saranac Lake. His condition again improved and he intended to take care of his own expenses. He rented a small cottage there. . . .

"Late in August, he had to return suddenly. His condition deteriorated swiftly. . . . His wife was ill, too. . . . On Sept. 21, he had to be taken to the nearest hospital. . . . ASCAP took care of everything. Before the ambulance came, he asked for a sheet of paper, jotted down the instrumentation in the score . . . and wrote, to avoid possible misunderstanding, 'The End'.

"From Sept. 22 on, they fed him [intravenously]. . . . The last day, they kept him alive in an oxygen tent. . . . On the 23rd, when they inserted a needle into his vein he cried, stilled: 'What are you doing to me?' On Monday, the 24th, he said to a doctor friend: 'The trouble is I must take so much with me when I go.' Those were his last words.

"ASCAP arranged for his funeral. . . . He was buried at Ferncliff Cemetery in Hartsdale, New York—a so-called exclusive cemetery with ancient (Continued on page 33)

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John F. Majeski, Jr.
Sworn to and subscribed before me this 30th day of September, 1955.
Joseph Morton
(Seal) Notary Public
(My commission expires March 30, 1957.)

Bartok Anniversary Observed by Columbia University

COLUMBIA University, which provided Bela Bartok with a measure of security and some work to do during a period of his exile in this country, joined the whole world in commemorating the tenth anniversary of his death with a concert of his music at the university's McMillin Theater on Sept. 26. The program offered the Concerto for Orchestra; "First Portrait", Op. 5; First Rhapsody for Violin and Orchestra, and the "Cantata Profana". The participants were the Symphony of the Air, conducted by Tibor Serly; Joseph Szigeti, violinist; Leslie Chabay, tenor; Mack Harrell, baritone, and the Robert Shaw Chorale, conducted by Robert Shaw.

The music of Bela Bartok, which has gained ironically wide and rapid acceptance in the few years since his death after having been almost universally ignored during his lifetime, is the sanguine, ever-fresh, glinting, surprising, stirring work of authentic genius. Bartok was full of original and arresting things to say in music and he expressed himself in an individual language the semantics of which unselfconsciously encompasses a hundred years of romanticism and expressionism. That language is redolent of unhackneyed, quick-communicating melody, intricate but never fatuously complex rhythmic designs, dazzling instrumental colors and combinations, and, of course, the composer's life-long love and preoccupation, folk music. It is powerful stuff—lean, trenchant, unsophisticated.

That his representation at this memorial concert was something

less than it should have been is a minor misfortune that must be forgiven and forgotten, for the spirit, at least, was there. The world probably does not hold a worse auditorium for music than the McMillin Theater. Cramped, dowdy, and with a tiny stage on the long side of the room, the structure pushes a large orchestra virtually into the laps of the audience, and vice versa. Any balance or blending of orchestral tone or any attempt at nuance is quite out of the question in this preposterous place.

However, the locale could not be blamed for all of the evening's malaises. Insufficient rehearsal time may have accounted for the poor realization of the Concerto for Orchestra and the "First Portrait". Far more was left in the scores than ever escaped them in the pedestrian performances of these exciting and subtly contrived works. Innumerable details got lost, and beautiful effects failed to come off in playing that never rose above the level of a competent reading through.

Mr. Szigeti energetically and pointedly solved the rhythmic perplexities of the "First Portrait", a country dance of tremendous vigor and challenge to fast-stepping feet. But his tone suffered in the process. Things went somewhat better with the Rhapsody. In fact, this unabashedly romantic work with its seductive melodies and nostalgic moods was the most satisfying performance of the evening, with the possible exception of the "Cantata Profana".

The latter had been carefully prepared by Robert Shaw and his choristers. If it failed of good ef-

fect, the fault this time, I fear, must be shared by the composer. The "Cantata Profana" is widely respected as one of the best works of Bartok's maturity, but it has peculiarities that make it difficult to produce properly. No respecter of the frailties and limitations of the human voice, Bartok assigned passages of incredible tortuousness and high tessitura to the solo tenor (at one point encompassing almost two octaves and culminating on a high C). If Mr. Chabay could make nothing pleasant to listen to of his fantastic part, he should nevertheless get a big E for effort. Mr. Harrell, more fortunate in the range of his assignment, fared better and was able to project the words.

The chorus had no easier time. Plunging with its first phrase into turgid canon, the double chorus vied with the orchestra and with its own heavily enmeshed part-structure to make itself understood. It did not succeed. Mr. Shaw had gone to the trouble of making his own translation of the text, but he might better have let his people sing in phonetic Hungarian, for not a dozen words was intelligible. The capricious acoustics of the McMillin Theater may have had something to do with the matter, but I suspect Bartok's penchant for thinking instrumentally while writing vocally was as much to blame as any other factor.

A perceptive evaluation of Bartok as a creative artist and an appreciation of him as a member of Columbia's music department was graciously delivered by President Grayson Kirk at the beginning of the program.

—RONALD IYER

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Edinburgh Festival

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with the orchestra beyond setting workable tempos.

"La Forza del Destino," revived in the meretricious Leslie Hurry settings used at Edinburgh in 1951, was a disaster. John Pritchard, who conducted, was a cut above his usual level, but at the best of times he is no Verdi conductor. Peter Ebert, who directed in place of his celebrated father, appeared to remember some of the 1951 business but practically none of the motivating reasons for it. Sena Jurinac sang winningly, and sometimes movingly, as Donna Leonora, but her voice had neither the amplitude nor the *simpatia* warmth the music demands.

David Poleri was a wooden Alvaro with a tone more covered and fuzzy than it used to be, but he made some good gallery effects in the top register. Marko Rothmüller, an intelligent artist, was awarded by nature a bleak voice that sounds its very worst in music one associates with the broad richness of a Tagliabue. Marina de Gabarain quite literally could hardly vocalize Preziosilla's music at all: Hervey Alan was a lightweight in bass music that belongs to a Pinza or a Siepi; Ian Wallace, usually one of Glyndebourne's most dependable performers, was at sea the moment he found a soup ladle in his hand; and none of the minor bits was well done. Those who formed their judgment of Glyndebourne on the basis of this "Forza" must think us all fools when we write of the company's distinguished achievements in other works.

Unique Festival Trio

The so-called Festival Trio (Solomon Francescatti-Fournier) was a wonderful success. Not only did they solve the acoustical problems of this disparate instrumental combination as nearly perfectly as I have ever heard them solved; they investigated their music with exemplary selfless, and arrived at complete stylistic and psychological agreement in a week or two of rehearsals before their first public appearance. The Beethoven "Archduke" Trio and the Schubert B minor Trio were among the real benisons of the festival program. In other concerts the Griller Quartet showed that they are better than ever, if that was possible, and the Hungarian String Quartet contributed its unmatched interpretations of the three last Bartók quartets.

An admirable group of London orchestral instrumentalists, the Wigmore Ensemble, kept alive the memory of French music (ordinarily largely forgotten in English "international" programs, since "international" is held to mean German, Austrian, and Italian) in three charming, high-spirited programs of 20th-century works; and the excellent players of the London Baroque Ensemble (wind players) gave mechanical accounts of the two early and two late Strauss pieces for wind instruments under the lumbering time-beating of Otto Haas.

In solo recitals Miss Tureck played the "Goldberg Variations" memorably

and to great acclaim, and Ralph Kirkpatrick played Scarlatti equally memorably and to equally great acclaim. Mr. Fischer-Dieskau, superlatively accompanied by Gerald Moore, again showed that he is without an equal as a male lieder singer, and Jennie Tourel, as usual, swept all before her in two diverse recitals, the second of which employed seven languages. Gérard Souzay made a paler impression in his single recital of French songs.

The Royal Danish Ballet, which had previously visited London but not Edinburgh, brought as *chef d'oeuvre* Frederick Ashton's full-length "Romeo and Juliet," to the Prokofiev score, which the English choreographer had been invited to create for the Copenhagen Festival last May. The exquisite Juliet of Mona Vangsaa somewhat justified the endeavor; but for those fully acquainted with Ashton's increasingly sterile and repetitious work, the ballet had nothing essentially new to offer. The Azuma Kabuki Dancers were admired by connoisseurs and shunned by the general public.

At the end of the festival, as I write this, I am conscious more of musical indigestion than anything else, for the heavy schedule, in which events come far thicker and faster than at any other festival, is a bit of an ordeal if you take it too conscientiously for three full weeks. But the festival is not planned for journalists, and the visitor who picks and chooses, and who stays away from anything he does not want to go to, can find a diversity of attractions that is not equalled elsewhere in the European tourist circuit. And there are the beauties and the historic monuments of Scotland lying within easy reach of Edinburgh; as at Salzburg, the setting is an integral feature of the festival, and not a mere decoration. My most earnest advice to future Edinburgh Festival visitors is this: Do not fill your schedule so full of music and plays that you have no free time to see some of Scotland, for it is one of the choicest and most unspoiled parts of the world.

Although it is too early to announce the 1956 tenth-anniversary schedule in detail, Mr. Ponsonby has revealed some of the plans for his first season as director. The Boston Symphony, under Charles Munch and Pierre Monteux, will make its first visit to the festival, playing some of the works commissioned by the Koussevitzky Music Foundation for the orchestra's 75th anniversary and the fifth anniversary of Serge Koussevitzky's death.

Sir Thomas Beecham will conduct a series of programs by the Royal Philharmonic. The Hamburg State Opera, which appeared in Edinburgh in the 1952 festival, will return, taking the place of the Glyndebourne company, which will extend its Sussex season because of the anticipated popularity of its six Mozart-birthday productions. The four bills by the Hamburg company will include the new "Magic Flute" prepared by the intendant, Günther Rennert, for this autumn's opening of the rebuilt opera house, and a Stravinsky double bill of "Oedipus Rex" and "Mavra". In the field of drama a visit will be paid by the Piccolo Teatro di Milan (not to be confused with the musical Piccolo Teatro connected with La Scala). The Sadler's Wells Ballet will also appear.

Rigoletto To Open Philadelphia Series

PHILADELPHIA.—"Rigoletto" will be the opening production of the Philadelphia Grand Opera Company, at the Academy of Music on Oct. 13. Giuseppe Bamboschek will conduct a cast including Lisa Di Julio, as Gilda; Sandra Warfield, as Maddalena; Eu-

gene Conley, as the Duke; Frank Guarrera, as Rigoletto; and John Lawler, as Sparafucile. Anthony Stivanello is stage director; William Sena, ballet master.

Other artists announced for appearance this season include Bidu Sayao, Licia Albanese, Nadine Conner, Virginia MacWatters, Vivian della Chiesa, Ellen Faulk, Maria Gasi, and Eva Likova, sopranos; Margaret Roggero, Claramae Turner, and Sandra Warfield, mezzo-sopranos and contraltos; Ramon Vinay, Kurt Baum, Jan Pearce, Cesare Valletti, Robert Rounseville, Walter Fredericks, and Jon Crain, tenors; Cesare Bardelli, Giuseppe Valdengo, George Cehanovsky, Nicola Moscana, Gerhard Pechner, Thomas Perkins, and Lorenzo Alvary, baritones and basses.

Other operas in the company's schedule are "La Bohème," Nov. 10; "Faust," Dec. 1; "Madama Butterfly," Dec. 30; Montemezzi's "The Love of Three Kings," Jan. 11; "The Barber of Seville," Feb. 17; "Cavalleria Rusticana" and "Pagliacci," March 2; "Aida," March 16.

Taubman Appointed Times Music Critic

Howard Taubman, music editor of *The New York Times*, has been named the paper's music critic. He succeeds Olin Downes, who died on Aug. 22. Mr. Taubman, who has been a member of *The Times'* music department for 25 years, is the author of five books—"Opera Front and Back," "Music as a Profession," "Music on My Beat," "The Maestro" (a biography of Arturo Toscanini), and "How to Build a Record Library."

Jack Heller Named Toledo Concertmaster

TOLEDO.—Jack Heller has been appointed concertmaster of the Toledo Orchestra for the 1955-56 season. In addition to his duties as concertmaster, Mr. Heller will be first violinist of the Orchestra String Quartet.

Busy Musical Year Announced For Miami

MIAMI.—All indications point to an auspicious year of music for Miami. The roster of artists engaged to appear here is an imposing one indeed.

The University of Miami Symphony, under John Bitter, will inaugurate its 29th season at the Miami Beach Auditorium on Oct. 30, with the first of nine paired concerts. In addition there will be six Young People's Concerts, and 12 Summer Pops concerts. The guest conductor this year will be Sir Thomas Beecham, who will make his return visit to Miami shores on April 15.

The soloists who will appear with the orchestra include Jennie Tourel, mezzo-soprano; Tossy Spivakovsky, violinist; Nicanor Zabaleta, harpist; Witold Malcuzyński, pianist; Gregor Piatigorsky, cellist; Eileen Farrell, soprano; Walter Cassel, baritone (with the University of Miami Chorus in the Brahms "Requiem"); Artur Rabinstein, pianist; and Mischa Elman, violinist.

The Opera Guild of Greater Miami, Arturo di Filippi, artistic director, will present two performances of Mozart's "Cosi fan tutte" and three performances of Puccini's "La Bohème" this season.

The Civic Music Association's brochure for the coming season announces the following attractions: Gold & Fildale, duo-pianists; the Santa Cecilia Choir; Claramae Turner, contralto; Alexander Brailowsky, pianist; Nathan Milstein, violinist; the Houston Symphony; the Minneapolis Symphony; Inge Borkh, soprano; and Alexander Welitsch, baritone.

The new chamber-music group, the Friends of Chamber Music, Inc., will present among its ensembles the Beaux Arts Trio; the Virtuosi di Roma; and the Paganini Quartet at the White Temple Church. The new auditorium recently completed at Barry College will be the home of the Culture Series, which will include lectures and concerts.

—ARTHUR TROOSTWYK



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EDUCATION

The American Theater Wing has announced the scholarship winners chosen in its recent auditions. They include Allegro Kane, dancer, Faculty Fund Scholarship; Tucker Smith, dancer, Rita Allen scholarship, created on the spot by Miss Allen because of Mr. Smith's abilities; Jeannette Hodge, dancer, William Morris scholarship; Edward Kenny, baritone, and Mary Louise (Jones), soprano, Rodgers and Hammerstein Scholarships for musical comedy training; and Gladys Kreise, contralto, Faculty Fund Scholarship, for concert or opera. Scholarships were also granted to acting students.

Werner Singer, coach and accompanist, has reopened his New York studio after a three-month European trip. Mr. Singer will go on tour with George London again this season.

Lyda Betti-Brown, who recently returned to her New York studio from Italy where she taught in Milan and at the Accademia Internazionale di Bel Canto in Bordighera, announces that her pupil Richard Gordon, baritone, will sing the role of Marcello in the Charles L. Wagner touring production of "La Bohème" this season. Hugo Casaes has been engaged for leading baritone roles with the San Carlo Opera in Lisbon this fall and winter. Norma Conklin, soprano, and Mario Furci, baritone, are also singing in Europe. Marcelle Bolman, soprano, gave several recitals in the South and was soloist twice with the New Orleans Pops Orchestra this summer, while Gail Quintal, soprano, appeared at Grossingers in opera and semi-popular concerts.

James Shomate has opened his new studio at 116 East 57th Street. Tour accompanist for Rise Stevens, Mr. Shomate will be available for coaching and concerts during Miss Stevens' Metropolitan Opera season. Other singers for whom Mr. Shomate has accompanied include Jennie Tourel and Gerard Souzay.

The Master Institute of United Arts has organized an Opera Arts training center, offering courses designed to perfect the professional competence of opera singers. A Certificate of Opera Arts will be conferred on qualified students. Classes begin the week of Oct. 17 at the institute, 310 Riverside Drive, New York 25, and opera performances will be given in the Master Theater in co-operation with Community Opera. Codirectors of Opera Arts are Burton Leslie and Gladys Mathew. They head a faculty that includes Armando Agnini, Francois Jaroschy, Max Leavitt, Franz Ascher, Elsa Fiedler, Evelyn Hansen, Louis Huber, Sarah Knight, James Lucas, Paul Meyer, Gunda Mordan, Rudolph Schaar, Enzo Serafini-Luopo, and Paul Vermet.

Janet Collins is giving classes in contemporary dance technique at the Showcase Studios and at the 92nd Street YMHA.

Ifor Jones, conductor of the Bach Bethlehem Choir, has joined the faculty of the School of Sacred Music, Union Theological Seminary, according to an announcement by Hugh Porter, director of the school. Mr. Jones comes to the school from Peabody Conservatory, where he conducted the chorus and the Madrigal Singers. At the School of Sacred Music he will teach conducting and be largely responsible for the choral program of the Seminary Choir, conducting all choral events during the absence of Mr. Porter, who will be on a sabbatical leave during the spring of 1956. Margaret Hillis will continue as director of the Seminary Chamber Music Orchestra and as one



Reginald Stewart, director of the Peabody Conservatory, and Felix Brentano, of Peabody and Columbia University, meet in Cuernavaca, Mexico, where they receive instruction from an "amigo"

of the conducting teachers. Choral programs have been announced for Nov. 15 and 29 and Dec. 19 and 20.

The Eastman School of Music, Rochester, N. Y., reports an enrollment of approximately 250 students this fall. A new dormitory for men students is available this year. Eugene Selhorst, former dean of the Cincinnati College of Music, is now acting director of graduate study, filling in for Wayne Barlow, who was awarded a Fulbright lectureship at Copenhagen, Denmark, this season. David Craighead has become head of the organ department, after nine years as head of the organ department at Occidental College in southern California. Other changes in the staff include Ralph Bigelow, as school registrar, succeeding Arthur H. Larson, who retired this year after 25 years in the post.

Frank Sheridan, pianist, has joined the faculty of Bard College, Annandale-on-Hudson, N. Y., as has Stefan Grove, as an instructor in music. Luigi Silva, cellist, is now a member of the Peabody Conservatory of Music faculty, Baltimore.

The Boston Conservatory of Music began its 1955 season on Sept. 21, offering courses in music, drama, and dance. New additions to the faculty include Helen S. Garrity, in French, German, and Spanish; Nancy E. Kenny, in English and Speech; Frank Kneisel, in violin and ensemble.

The Music Associates of Aspen, Colo., in an end-of-the-season report, said that the 1955 festival and school were the most successful in its seven-year history and that a 1956 season is assured. The full-time position of Dean of the Aspen Music School and Executive Director of the Aspen Music Festival was announced, to be filled by Norman Singer, who served as dean for the 1955 session.

The Cincinnati College-Conservatory of Music held a fair on Oct. 2 for the benefit of its scholarship fund. Programs the school has scheduled for the season include one by the La Salle Spring Quartet, an evening of opera and ballet, a concert by the school orchestra and chorus, and a Feast of Carols.

Boston University has added three musicians to its faculty: Robert Brink and Vladimir B. Resnikoff, violinists, and Russell Stanger, conductor of the Pioneer Valley Symphony, Greenfield, Mass.

The Peabody Conservatory of Music has been awarded a four-year cello scholarship by Gregor Platigorsky. The recipient will receive the full course of instruction leading to the Bachelor of Music degree.

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Hank Daniel

During a Brevard Festival rehearsal, Grant Johannesen (left) chats with James Christian Pfohl (right), conductor, while Bob Harrison, concertmaster, listens in

Tenth Brevard Music Festival

Brevard, N. C.

THE final concert of the tenth annual Brevard Music Festival was presented here on Aug. 28 at the Transylvania Music Camp, under the direction of James Christian Pfohl. Many thousands of music-lovers were in attendance during the nine festival concerts, which were presented three times weekly during the month of August.

Two outstanding concerts were the presentation of Haydn's oratorio "The Seasons" and an all-Mozart program. For the oratorio, Mr. Pfohl conducted the festival orchestra and choral ensemble in a rousing interpretation of this little performed work. Soloists were Agnes Davis, soprano; Walter Carringer, tenor; and Andrew White, baritone. The Mozart concert presented as soloist the gifted American pianist Grant Johannesen, playing Concerto No. 21, in C Major, K. 467. The orchestra performed the Overture to "Don Giovanni" and the Symphony in E flat major, K. 543.

The world premiere of Bottje's "Symphonic Allegro for Brass Choir" was presented in a concert featuring contemporary composers.

Other soloists who appeared as guest artists were Thomas Brockman, pianist; Anshel Brusilow, violinist; Richard Cass, pianist; and Lorne Munroe, cellist.

Mr. Pfohl is regularly conductor of the Charlotte Symphony and of the Jacksonville Symphony and is director of the famed Moravian Church Chorus and Orchestra in Winston-Salem. This past May the National Federation of Music Clubs honored him with a presidential citation in recognition of his outstanding work as "Musician and Educator." . . . He has established a cultural center in the south which has, through his vision and efforts, become one of the important musical centers of the country.

The Transylvania Music Camp, under the directorship of its founder Mr. Pfohl, completed its 19th season with an enrollment of 208 young people from the ages of 10 to 20. The faculty numbered 83, which is nearly one teacher to every two campers. In the camp there were two orchestras, and this year 15 young people were chosen to become members of the Brevard Festival Orchestra, in which many of the faculty members play.

The camp and festival have gained national recognition through radio programs on three major networks. Mutual carried a series of six half hour shows during the summer; NBC produced a half-hour program, under Don Gillis; and CBS presented two programs in September. WSB-TV, Atlanta, brought in a television crew to produce a show about the camp, and there were ten telecasts by WBTV in Charlotte, N. C.

Guests during the camp season included Mr. Gillis, who narrated his own composition, "The Man Who Invented Music" with the Transylvania

Symphony; Olin Downes, late music critic of *The New York Times*; Michael Tree; and Ernst von Dohnanyi. Guest conductors included Thor Johnson and Austin A. Harding.

As in all music camps, the young people enjoyed a combination of music with the usual fun for camp life—swimming, tennis, boating, etc. Twenty-one states were represented on this year's roster. A young Danish girl was also able to attend due to a scholarship established from last year's vesper-service fund.

—DICK BANKS

Bartok

continued from page 30

trees. Above the graves are bronze markers. Such a marker was put over his grave in 1950, and it is the sole memorial permitted by cemetery rules.

Under ASCAP direction, Bartok was buried in three coffins, to conform to regulations in the event that his remains would be shipped back to Hungary at some future date. The Bartok estate took no such steps, however, and in 1949, the *Musical Courier* reported that his grave was adorned only with a stone slab. Shortly after this, music publisher Milton Feist took it upon himself to start a collection—although he had never known Bartok personally. The cemetery rules permitted only a simple bronze plaque to be placed on the graves; the uniform price was \$125. In view of the large number of people who wanted to contribute, it was arranged that each person could donate only one dollar.

A half-year after Bartok's death, his estate joined ASCAP, which today handles his rights. His friends say that he would have joined during his lifetime had he not been a member of the British Society, which had generously taken him in after the dissolution of the Austrian society as a result of the *Anschluss*.

Bartok's hatred of the Nazis was based on his hatred of violence, tyranny and injustice—to which he reacted strongly in any shape or form. . . . In the Nazi era, he took an uncompromising stand. Although he had nothing to fear personally, he severed all contacts with his publishers, forbade the German radio to broadcast any of his works, and refused to join the German Society of Composers.

When it came to a question of ethical compromise, he was as severe with his colleagues as with himself. Thus he judged Shostakovich harshly for submitting to the State-imposed line at the expense of his art, and on numerous occasions voiced his disapproval of "collectivized composition". One of his friends relates the following characteristic Bartok response:

"In 1944, Bartok showed me an . . .

American magazine article on [Soviet] composers' farms. Bartok was quite aroused. . . . He explained to us the absurdity of collectivized composition, the impossibility of doing creative work in the atmosphere of a . . . cultural kolkhoz. It was quite incomprehensible, he said, how under such circumstances, Prokofiev could have returned from Paris to the Soviet Union. . . . This composers' farm, he said, explains the inferiority of Shostakovich's musical output after the Bolshevization of musical life. In other respects, he esteemed Shostakovich as a composer, but he rejected as 'watery and spineless' the works composed after he was branded a formalist by Stalin and his acolytes. . . .

"This explains how he, who in appraising the qualities of other composers was always so considerate that he practically put his own name in brackets, could take sharp issue with Shostakovich through the language of music. . . . For there is a movement in the Concerto for Orchestra—the Intermezzo Interrotto—which contains an unmistakable parody of Shostakovich. The music suddenly breaks off to voice the utterly banal accents of an alley tune which keeps repeating itself trivially without the slightest variation. . . . This Interrotto is a reference to Shostakovich's Seventh Symphony [the Leningrad Symphony], where the same theme is repeated unimaginatively . . . some 20 times without change. For Bartok, it reflected the mechanized conformity of life on a musical farm and the contemptible standards of its directors. As he himself said, the 'Interrotto parodies cheap straitjacket music'."

Dr. Rappaport has described Bartok's gloomy view of the international situation:

"Naturally, he would have liked to return home. Even for someone quite ignorant of Hungary, it was enough to exchange a word with Bartok to grasp this. But whenever anything was said of returning, he put it off into the hazy future: 'Yes, when. . . . Usually, he didn't even finish the sentence, and when he did it would be, 'when conditions change'."

"He often spoke of Bolshevism and with no less scorn than of Hitlerism—the work of some political gang. . . . More than once, he said emphatically, 'We cannot use their methods.'"

Deplored Stalin Pact

A noted music professor and pianist who knew Bartok intimately claims that he was "especially indignant about the Russian attack on Finland. He became implacably anti-Bolshevik after Stalin's pact with Hitler, and since he drew immediate moral conclusions from every act . . . was unequivocal in this respect." Miss Parish, a former student of Bartok's, adds to this testimony by stating that "When the Second World War ended and the Russians took over Bartok's homeland, he said: 'One bad situation is scarcely over, and we are in another.'"

The Communists claim that Bartok was on the point of returning to Hungary when he died. As recently as January 1955, the English-language edition of the magazine *Hungary* (Budapest) declared: "In 1940, he fled before the onslaught of Facism and went to America, but he never considered this emigration to be final. He was tormented by homesickness, and in his last letter [?], he wrote: 'I would like to go home, but for good!' His death in 1945, prevented him [sic] carrying out this desire'."

The letter, quoted above by *Hungary*, was written on July 1, 1945, to Eugene Zador, and the passage referred to reads in full: "As things look for me, for the time being the very thought of returning is out of the question. Even if it were feasible, it would seem advisable to await developments. God knows how many years it will take till the country recovers to some degree at least. Yet, I, too, would like to go home, and for good."

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Vienna Hears New York Group And Latest Menotti Opera

By MAX GRAF

AUSTRIA is hearing American musicians and Vienna music in ever-increasing volume. The past season closed with the Vienna concerts of the Philadelphia Orchestra under Eugene Ormandy and two concerts by the Vienna Philharmonic under Leopold Stokowski. During the summer George Szell conducted at the Salzburg Festival; and at the present time Fritz Reiner is holding rehearsals for the festive production of "Die Meistersinger" that he will conduct in November at the Vienna Staatsoper.

The present season opened with two concerts by the New York Philharmonic-Symphony under Dimitri Mitropoulos, and the Vienna Staatsoper offered Gian-Carlo Menotti's new opera "The Saint of Blecker Street" as the first novelty of the year. Nothing could illustrate more clearly the astonishing development of American musical life in the last hundred years than the fact that American musicians are taking so prominent a role in Vienna and other foreign music centers.

The New York Philharmonic-Symphony had not been heard in Vienna since 1930, when it gave two concerts in the Vienna Opera House under Toscanini, who made his local debut as a concert conductor at that time. It was a challenge to Mr. Mitropoulos to follow such an illustrious predecessor, but he succeeded in arousing the enthusiasm of the Viennese public. At first, the issue was doubtful, for he had chosen for his opening program two Romantic symphonies (the Schumann Second and the Brahms Second) for which an interpretative style has long been established in Vienna. Every Viennese music-lover knows this style from his childhood and it has acquired the sanctity of tradition. At the first concert, therefore, Mr. Mitropoulos won his greatest success with the suite from Falla's "The Three-Cornered Hat". At the second, it was his overwhelming interpretation of Shostakovich's Tenth Symphony that most deeply impressed

his listeners. The virtuosity of the Philharmonic-Symphony and the temperamental fire of Mr. Mitropoulos stirred the audience, including the Bundespräsident who was one of many officials present. They enjoyed one of the most notable ovations of recent years.

The Vienna Staatsoper presented Menotti's "The Saint of Blecker Street" in the Volksoper. The opera was performed in German for the first time. It had been given in the original English in New York and Milan. Menotti is a familiar figure in Vienna. His opera "The Consul" was given with great success at the Staatsoper and "The Medium" at the Volksoper. "Amahl and the Night Visitors" and "The Telephone" have also been performed in Vienna. Menotti's talent for the theater, his invention of interesting characters and gripping dramatic situations, his feeling for modern problems, and his humanity are all appreciated here. A colorful orchestral work "The Apocalypse" has also been played in Vienna, but he is best in the theater.

The performance of his newest opera was admirable. Perhaps this opera is overlaid with dramatic effects. The mixture of religious emotion and brutal murder, of sacred processions and bar scenes, of band music and juke box is too crass, but the musical excitement, the effective choruses, the richly tinted orchestral score bring out the theatrical elements in it.

The portrayal of the religiously overexcited girl of New York's Italian quarter by the young colored soprano Camilla Williams was touching in its childlike realism and warm feeling. The tenor Josef Gostic sang with brilliance and power. The chorus was excellent, and the stage presented the illusion of real life. Menotti told me that he found the Vienna production more naturalistic than the New York production. He praised the direction of my son Herbert Graf, who used the revolving stage at the close to intensify the dramatic effect, and praised also the expert conducting of Heinrich Hollreiser.

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